HUSTLER'S 50TH ANNIVERSARY **COLLECTOR'S EDITION**

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JULY 2024

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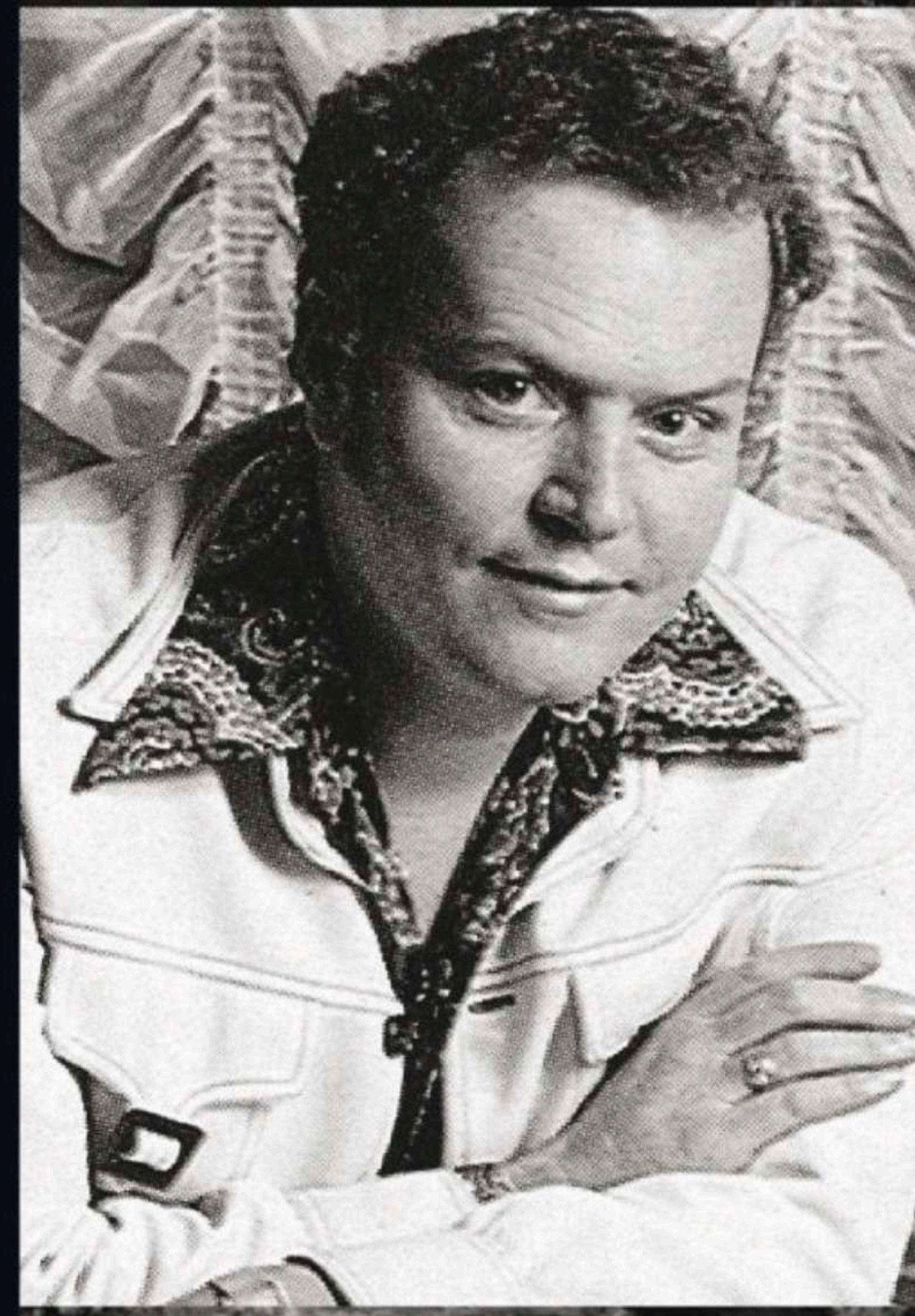
Larry Flynt

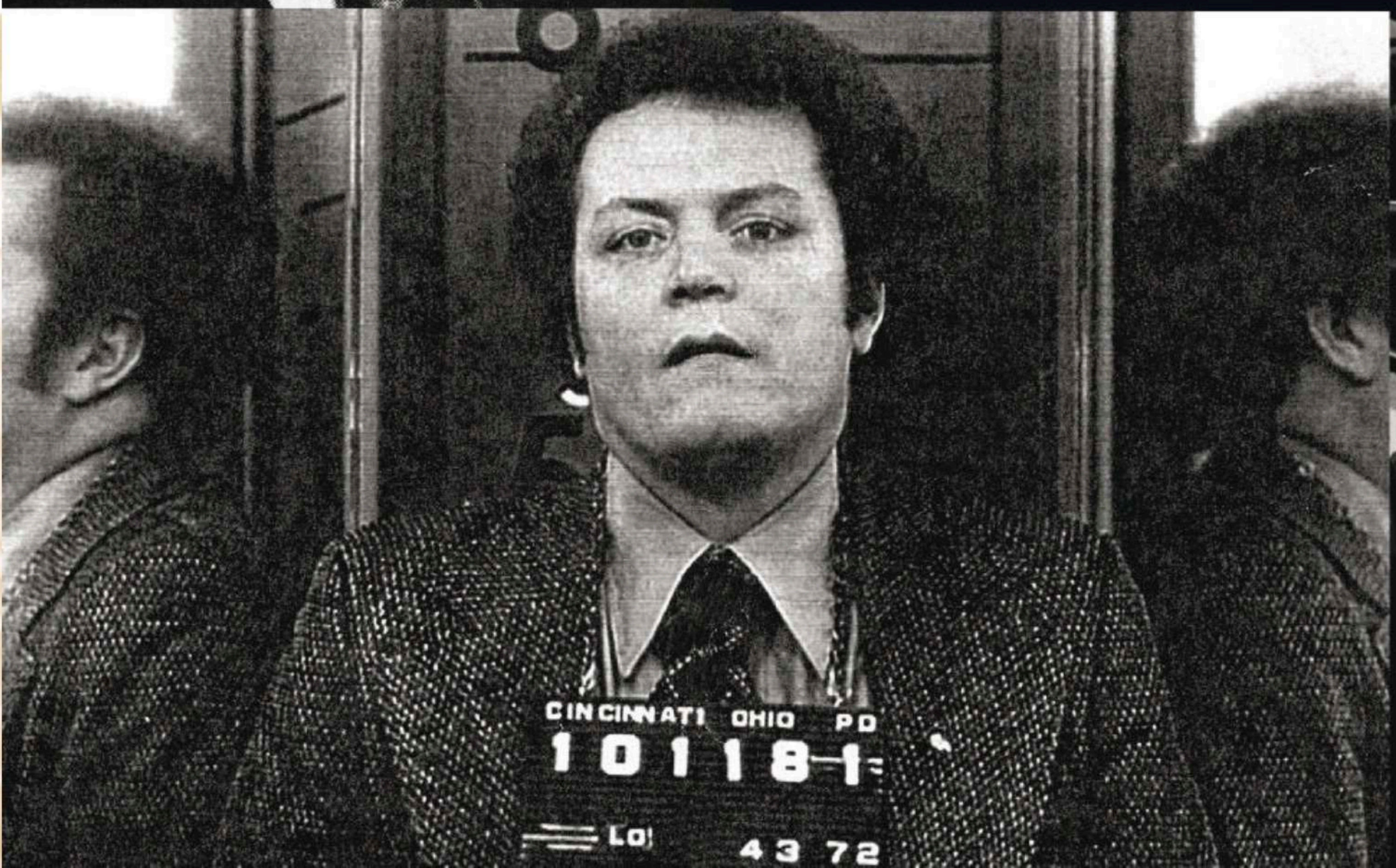
> “If I can leave any kind of legacy at all, it will be that I helped expand the parameters of **FREE SPEECH.**”

HUSTLERMAGAZINE.COM

Larry Flynt

Larry Flynt
Founder

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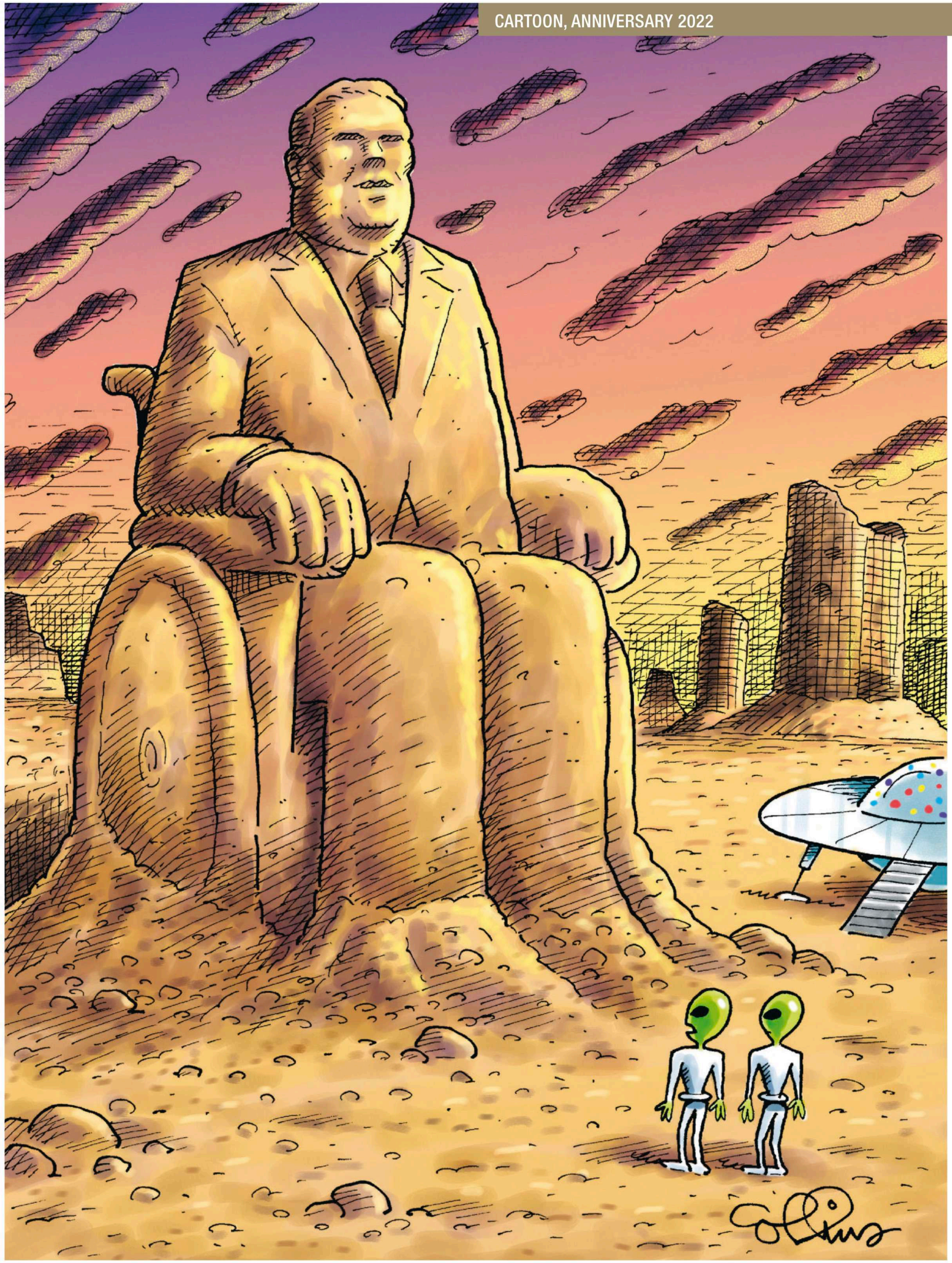


"Whoever he was, he must have been very influential."

HUSTLER

THE BEGINNING

ORIGINALLY PUBLISHED JULY 1974

Anyone can be a playboy and have a penthouse, but it takes a man to be a Hustler. With this philosophy in mind, we are launching the most sophisticated men's magazine of the century.

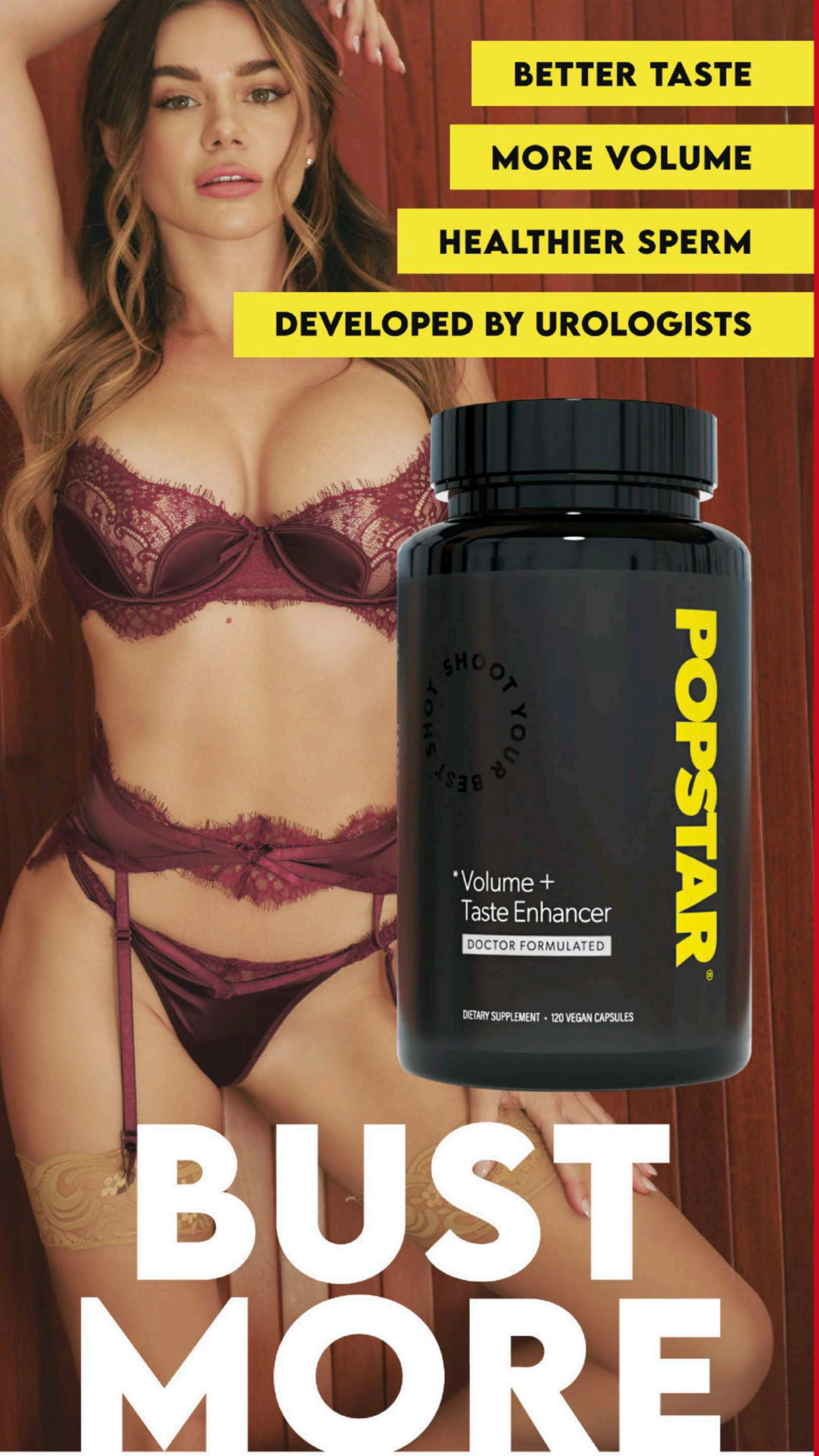
Some of you are already aware of our successful chain of night clubs located in most midwestern cities. And as HUSTLER makes its national debut, our chain of clubs will continue to expand in major cities throughout the country. In our existing clubs, more than 300 beautiful girls are working. This figure will double in the months to come, bringing fresh new talent to the pages of HUSTLER.

When you picked up this premiere issue of our magazine, you probably thought of us as just another men's magazine trying to get a piece of the action. However, I feel that if you continue to watch us grow, you will find us superior to our competitors in many ways.

Our national entertainment guide, a monthly feature, is the only one of its kind offered by a national news publication. Our girl features are destined to become classics. You will find the interviews and articles in the coming issues to be real blockbusters. But most of all, you will find that HUSTLER relates to you—the man-on-the-go, the true Hustler—and if we fail to meet your expectations, do not hesitate to let us know. Your criticism and suggestions will be greatly appreciated. Remember, it is your world; we are just living in it.

Larry Flynt

Publisher



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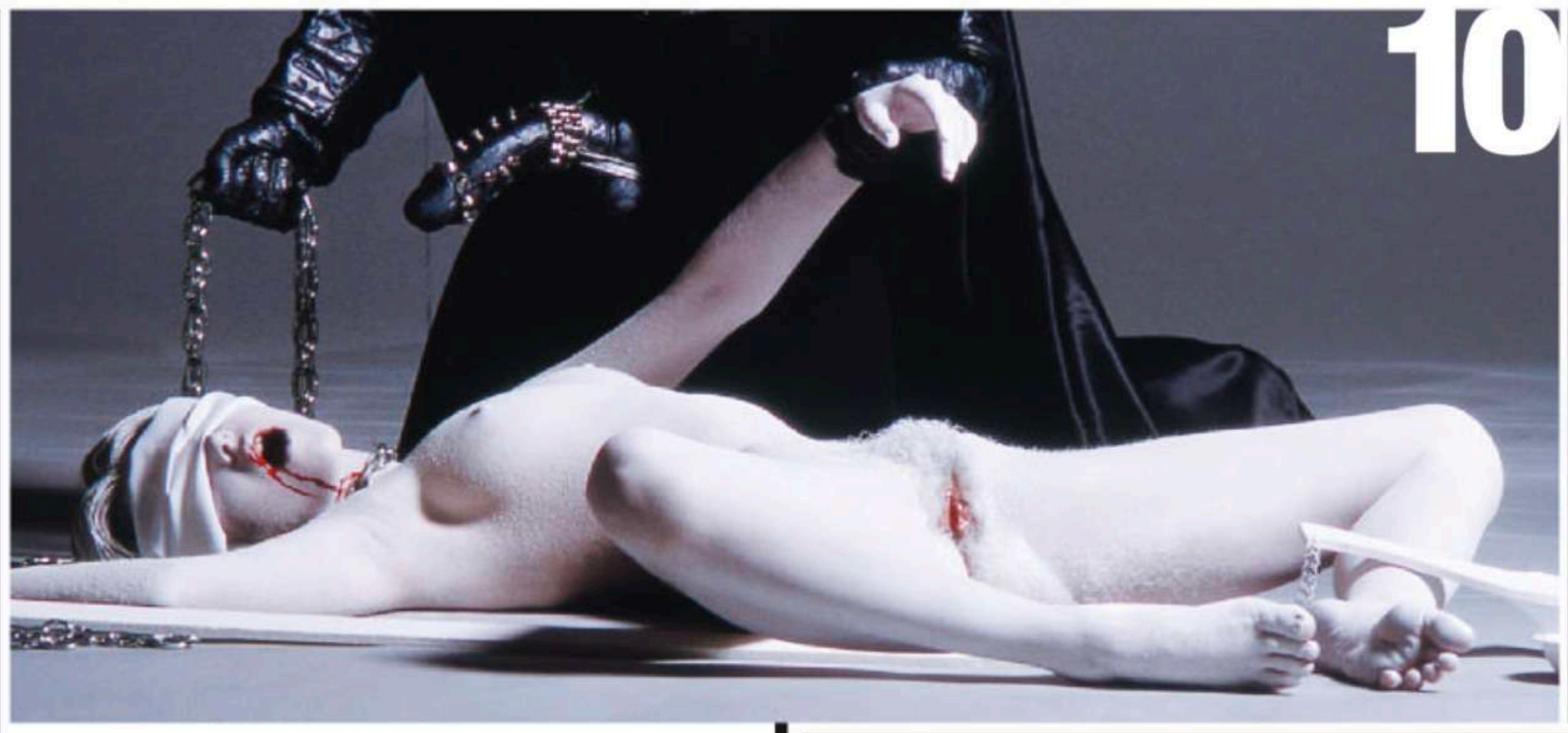
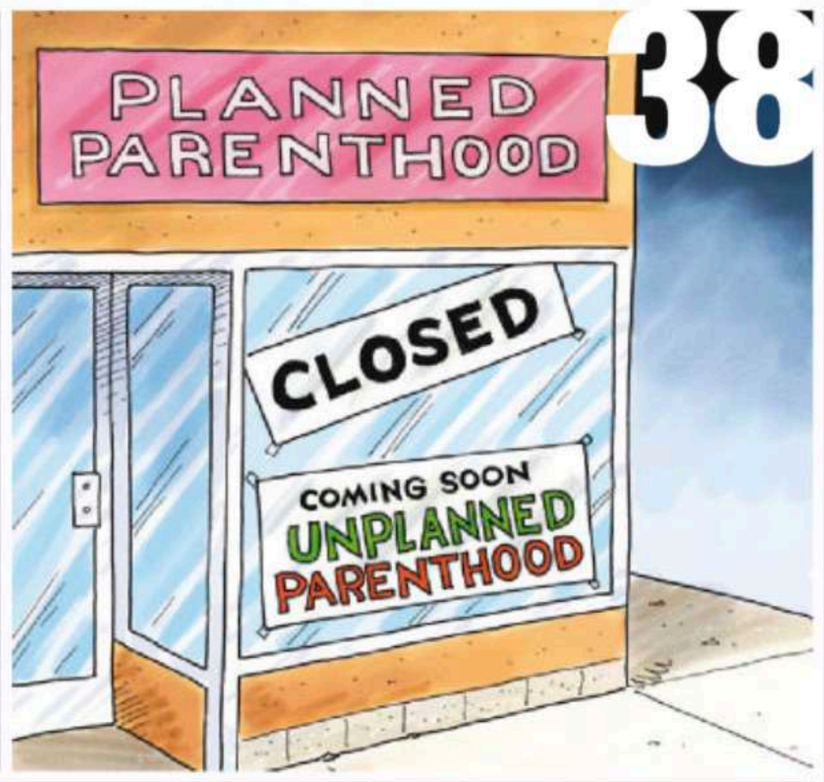




50 HUSTLER® 50 YEARS OF FREEDOM

5 & 9
THE PUBLISHERS’ STATEMENTS

10
THE PHOTOS
From the serious to the absolutely silly, Larry Flynt never let others dictate what appeared in his magazine. From “Vegas Folly” to “The Rape of Justice” and “Lust in Space,” enjoy a curated collection of the most iconic layouts in HUSTLER history.

26
THE INTERVIEWS
Meet the individuals who are integral to our magazine. Q&As by John Blaylock:
Liz Flynt, Chairwoman & Publisher
Dan Collins, Cartoonist
George Trosley, Cartoonist
George Winners, Cartoonist
Bob Muleady, Cartoonist
Matti Klatt, Photographer
Suze Randall, Photographer
Holly Randall, Photographer
Ellen Stagg, Photographer
Morgen “Tex” Hagen, Editor

28
VANNA BARDOT
Going All the Way
Photography by ThisYearsModel.com

38
THE CARTOONS
Outrageous! Irreverent! Funny! They were the words Larry Flynt used to describe what he was looking for in a HUSTLER cartoon. Here are some of our—and Larry’s—favorites.

52
CHANEL CAMRYN
Hardcore
Photography by ThisYearsModel.com

68
THE STARS
Certain stars have shone so brightly through the decades that they have earned their rightful place in our 50th Collector’s Edition. Some caught their first big break in HUSTLER; others chose to shoot for us at the height of their careers. We humbly recognize these performers as our bread and butter and bow down before their beauty and prowess.

92
THE BEAVERS
HUSTLER’s July ’76 second-anniversary issue made a monumental declaration: “…the magazine (to paraphrase Abraham Lincoln) of the readers, by the readers and for the readers, celebrates the Bicentennial with the HUSTLER *Beaver Hunt* amateur photo contest.” Submissions poured in, and today we still celebrate *Beaver* Fever!

114
COMING SOON

LIFE-SIZE CENTERFOLD
HUSTLER
A DECADE OF DECADENCE
JULY 1984 $3.95
10th Anniversary Issue
JESSE JACKSON A Real Dark-Horse Candidate
OUTLAW BIKERS From Mean Streets to Wall Street
EXCLUSIVE PORN STARS' PILLOW TALK

COVER, JULY 1984

LET'S TAKE BACK OUR FLAG, AMERICA!

Fellow Americans, let's take back our flag and wave it proudly for our country's hard-fought freedoms. We cannot allow the Far Right to wrap themselves in the stars and stripes and slash away at our fundamental rights under the guise of patriotism. We must recognize the basic truth emblazoned on this issue's cover, that patriotism equals free speech, and it is impossible to have one without the other.

The situation is dire: The 2022-2023 school year saw 3,362 book bans in public schools and libraries. The free press and independent journalism risk extinction, with radical declines in both legacy and local news media. Meanwhile, misinformation spreads like wildfire with the aid of AI. MAGA has co-opted American flag imagery while doing everything they can to make our land less free with blatant lies and attacks on our rights—including our rights to free speech, sexual freedom and reproductive freedom.

My husband always insisted on celebrating the country's birthday with our Anniversary Issue in July. That is why you will see the red, white and blue on so many HUSTLER Anniversary Editions. Larry believed America to be the greatest country on Earth, and because of that, he insisted, "We simply cannot compromise our freedoms. America is a beacon for the rest of the world, and if we lose that, what do we have left?"

Please enjoy our 50th Anniversary Collector's Edition. It is a look back at the iconic HUSTLER layouts and cartoons of the past five decades, but more than that, it is a look back at 50 years of fighting for your freedoms. And unfortunately, the fight is not over yet—not by a long shot.

Liz Flynt
Publisher

HUSTLER
THE PHOTOS

While other magazines displayed airbrushed models seemingly sans genitals, Larry Flynt was not only spreading pink, but publishing creative, groundbreaking layouts exploring *all* aspects of sexuality.

The gender-inclusive photo shoots “Vegas Folly” and “Trick or Treat” were published over four decades ago. “HUSTLER will continue to pioneer the horizons of sexual freedom in search of total liberation,” Larry Flynt wrote in his *Publisher’s Statement* two months after the issue that included “Butch: A Black Stud & His Georgia Peach.” This interracial layout triggered an assassination attempt that left him in a wheelchair for the remainder of his days.

From the serious to the absolutely silly, Larry never let others dictate what appeared in his magazine. Check out “The Rape of Justice,” “Gold Fingers” and “Lust in Space.” HUSTLER photo shoots were only limited by imagination, and there were no limits to Larry’s imagination.

In the ’80s he embraced the idea of celebrity-directed shoots. Dennis Hopper, Frank Zappa, Marjoe Gortner and more directed amazing shoots of their own fantastical creations—and became Larry’s friends in the process. And throughout the years, spectacularly beautiful shoots in exotic locations around the world were a constant. (Check out “Avery Adams: Shipshape” on the last page of this section.)

There will never be another man like Larry Flynt. And there will never be another publication like HUSTLER.

THE RAPE OF JUSTICE

October 1978

JAMES BAES

PHOTOGRAPHER
MONTH 'XX

BUTCH

A BLACK STUD & HIS GEORGIA PEACH

December 1975

MATTI KLATT

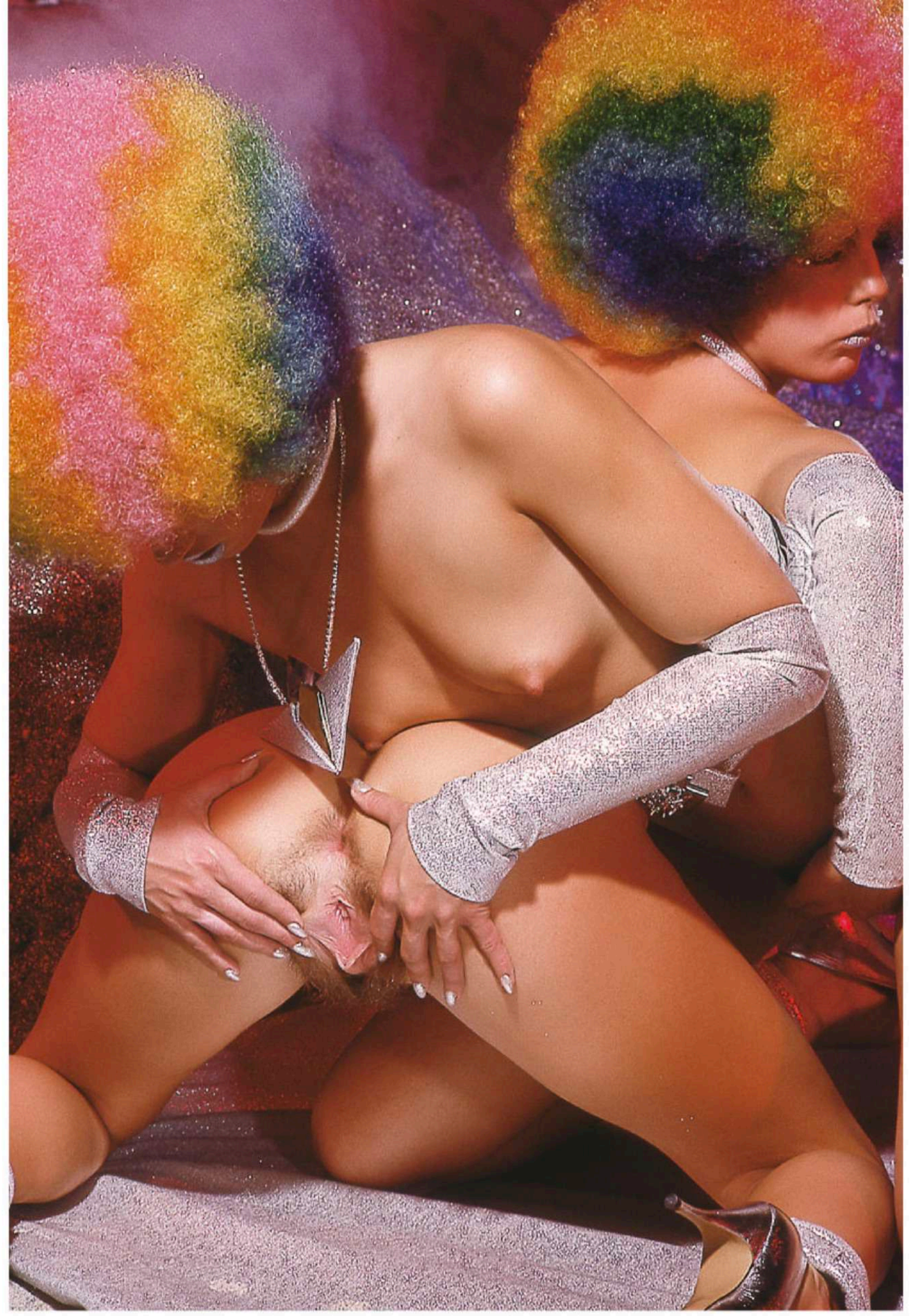
VEGAS FOLLY

June 1979

CLIVE McLEAN

LUST IN SPACE

December 1979



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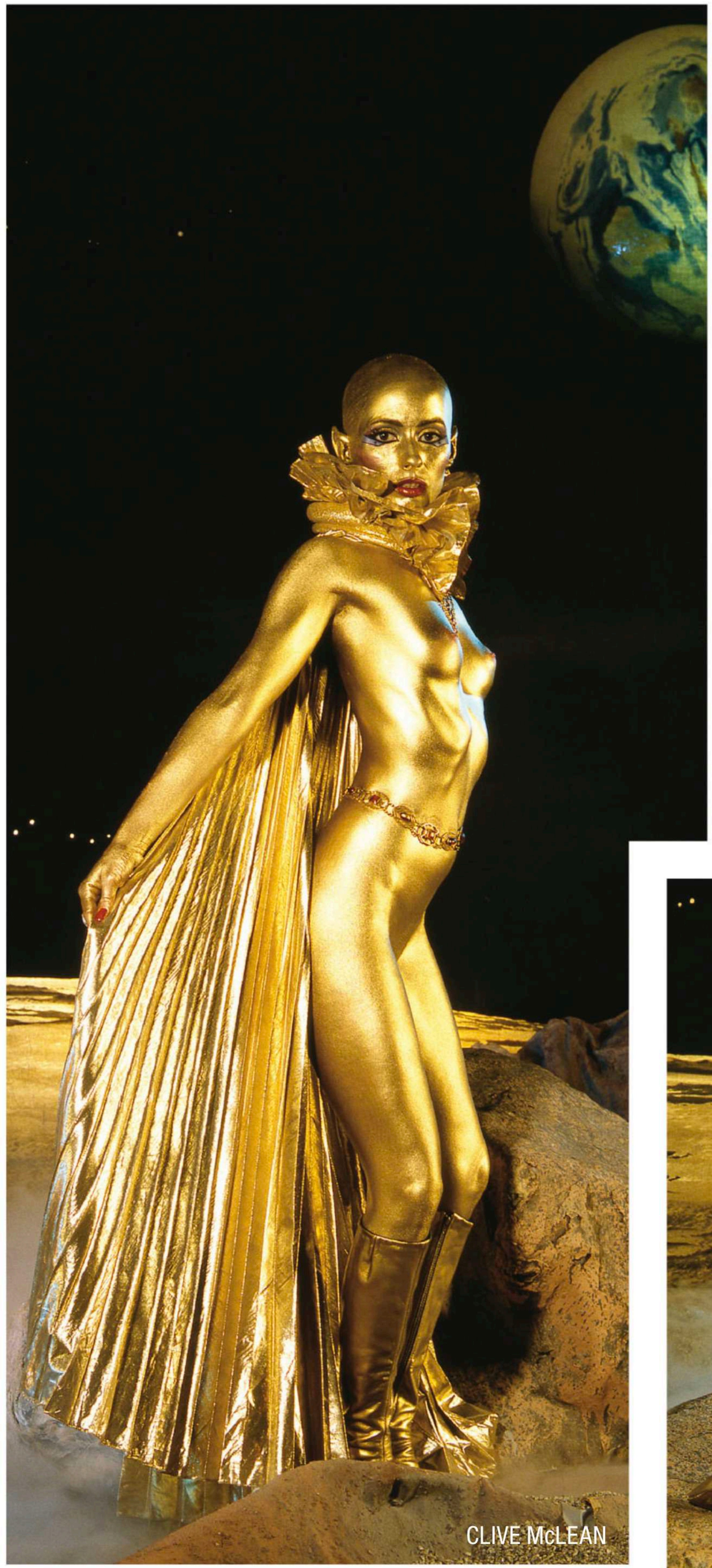

CLIVE McLEAN

GOLD FINGERS

October 1982

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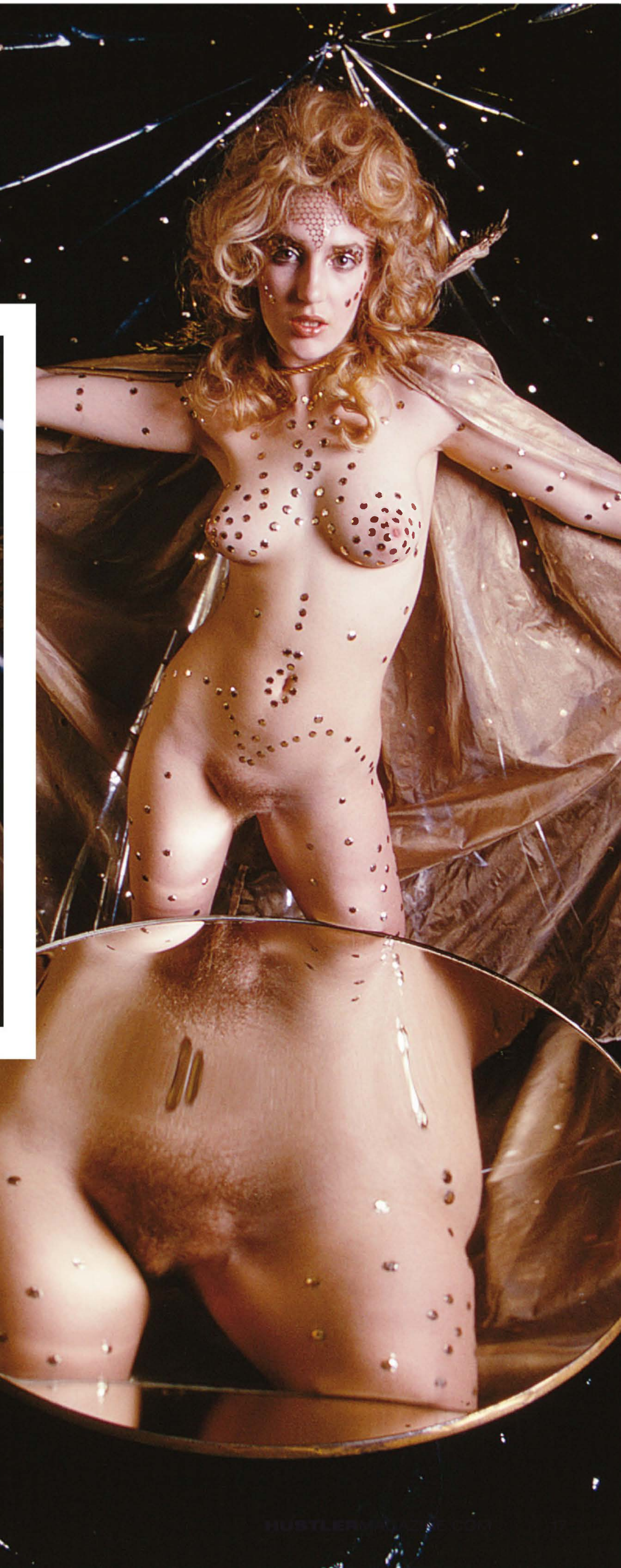
MOTHERHOOD

April 1976

ELECTRA

THE GIRL FROM OUTER SPACE

May 1976



JARA

April 1975

WHAT IS ART?

DIRECTED BY DENNIS HOPPER

January 1984

MATTI KLATT

CLIVE M

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SHANA

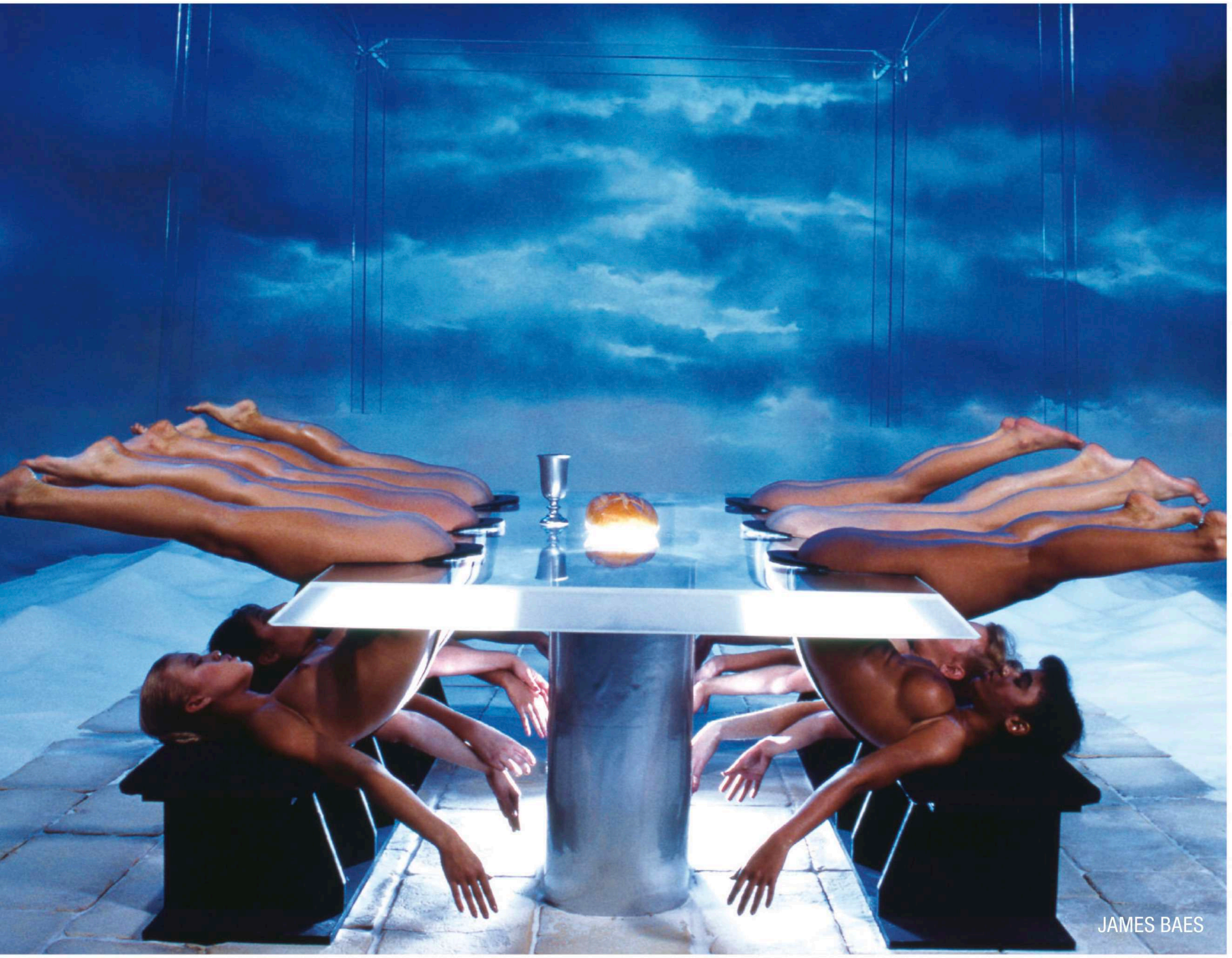
SNAKE CHARMER

April 1983

CLIVE McLEAN

TRICK OR TREAT

November 1976

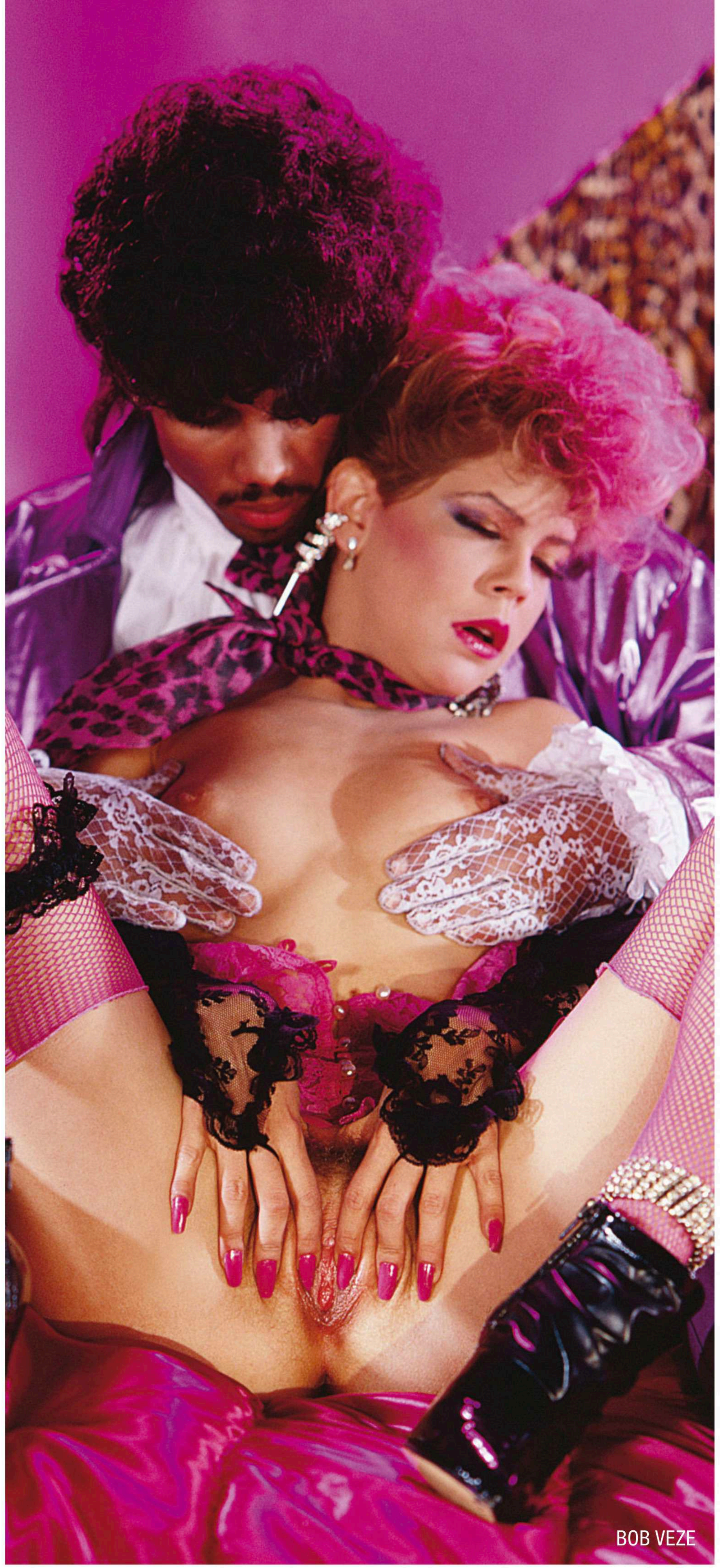


JAMES BAES

CELEBRITY PHOTO-FANTASY

DIRECTED BY MARJOE GORTNER

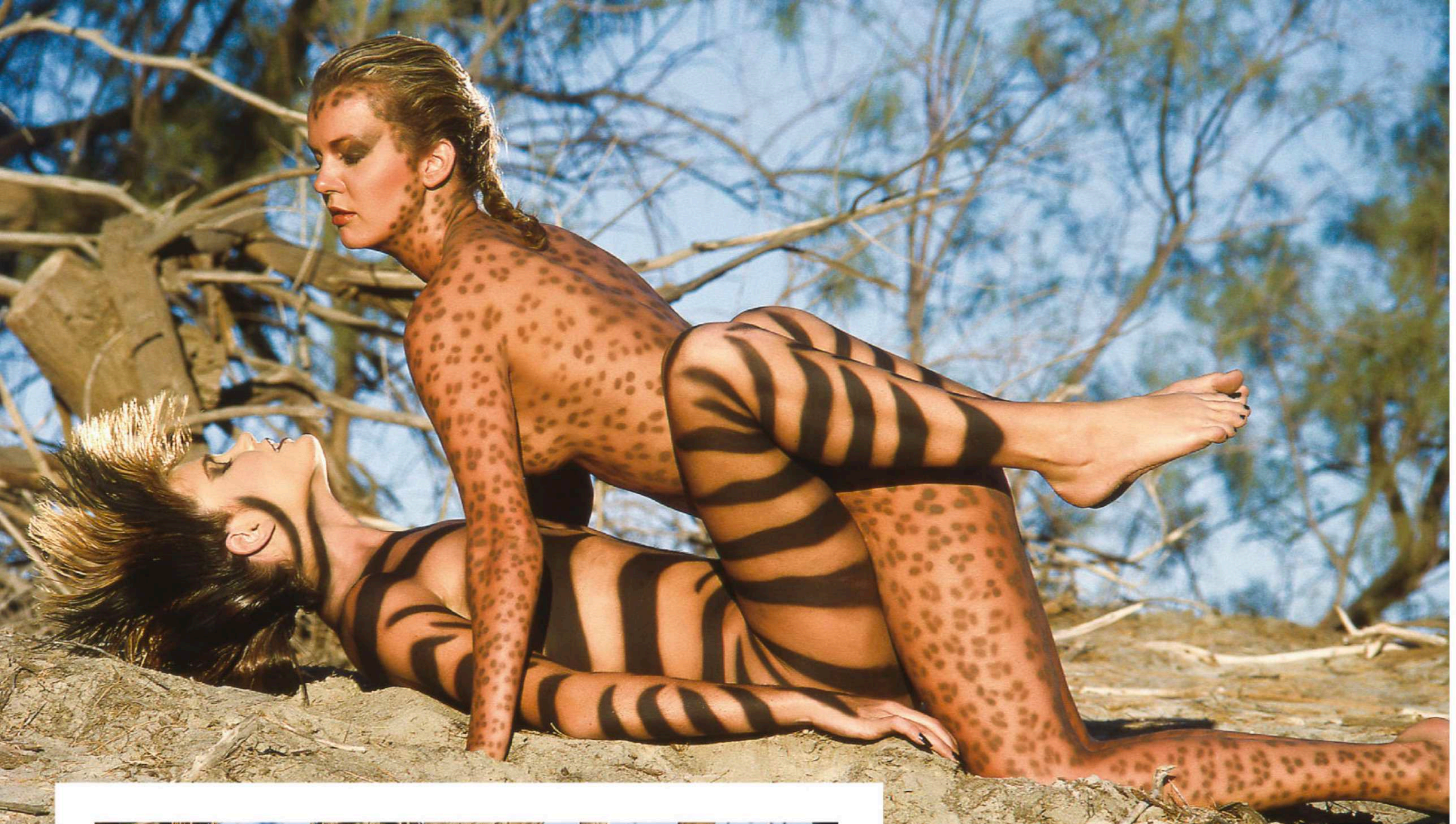
May 1984



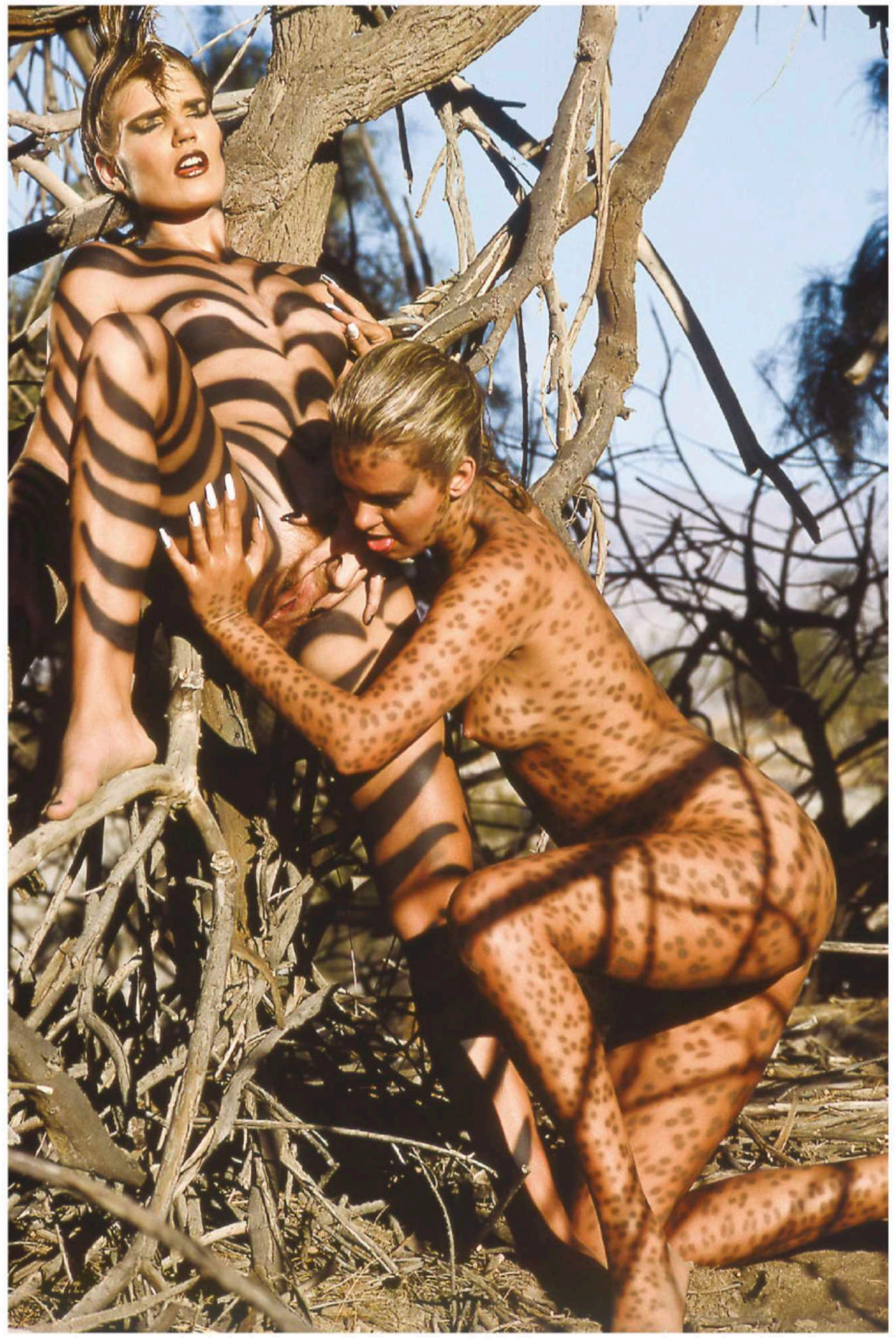
BOB VEZE

SOMEDAY MY PRINCE WILL COME

July 1985



CLIVE McLEAN



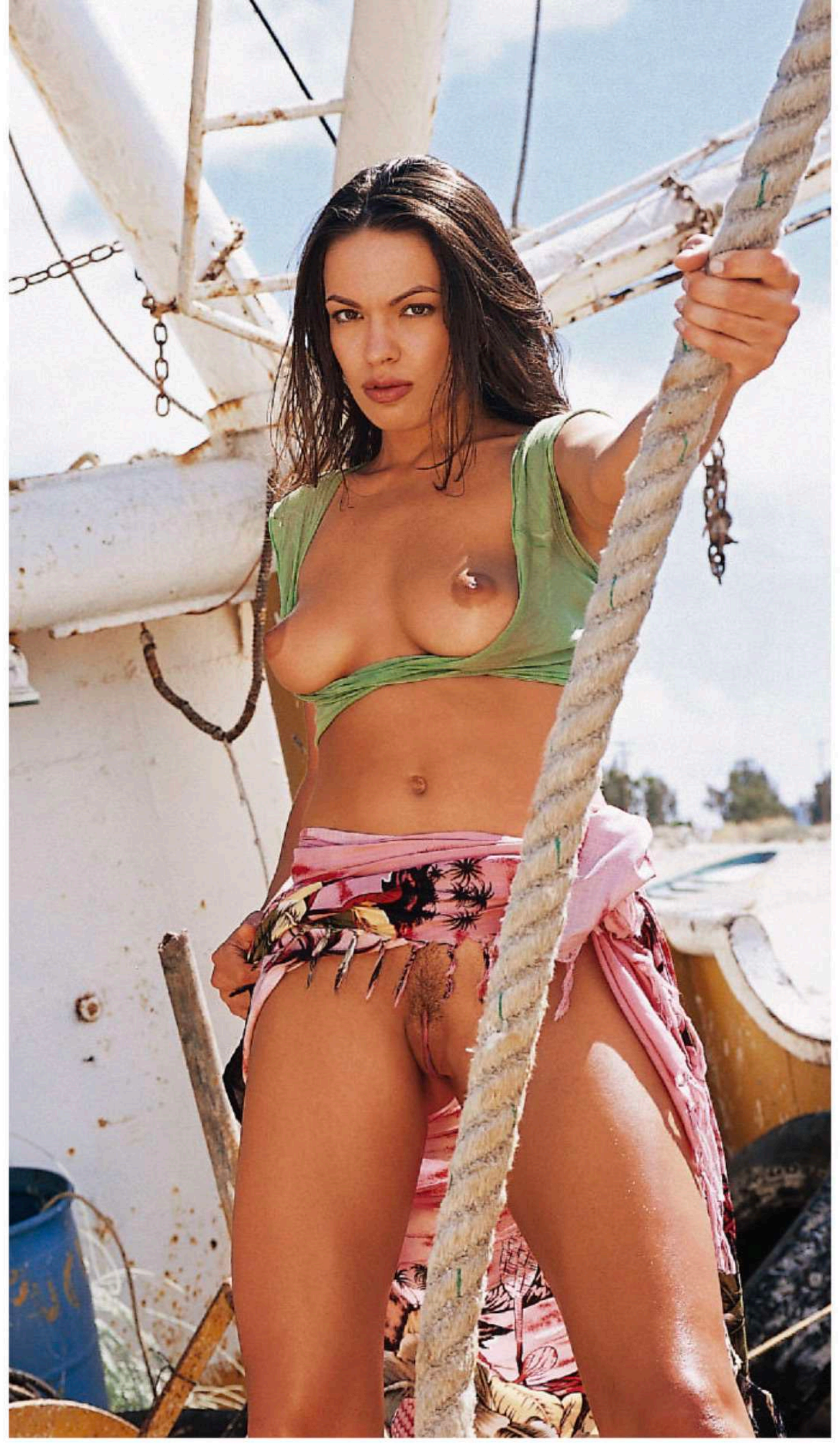
LUST IN THE JUNGLE

May 1985

AVERY ADAMS

SHIPSHAPE

December 2004



SE LUIS
San FeliPe B.C.

PHOTO COURTESY LIZ FLYNT

LIZ FLYNT

CHAIRWOMAN & PUBLISHER

Liz Flynt, wife of the late, great Larry Flynt, is the picture of poise and determination. Once Larry's nurse, she quickly learned the ropes at LFP (Larry Flynt Publications) under her loving husband's tutelage. Upon his passing, Larry left Liz with one final request: run the company as he would have, without compromise. Suffice it to say, she rose to the challenge. Larry's legacy is in good hands with his devoted wife of 23 years—a born leader who puts the "us" in HUSTLER.

HUSTLER: In the early '90s you were a nurse charged with Larry Flynt's well-being. Do you recall the moment you went from being a caregiver to his caring partner?

LIZ FLYNT: I think it was February of 1992 when Larry first asked me out. I said, "Well, instead of going out, why don't you come over to my home?" So he came over for dinner and met my parents and family. We had a nice dinner.

Did you have any opinions about magazines like HUSTLER or pornography in general back then?

I did not. HUSTLER Magazine never bothered me. When I first met Larry, I didn't know who he was. And when it came to pornography, I never had an opinion, because as a nurse, you know, I always viewed the human body for what it is—something natural and a work of art.

Let's jump ahead to 1994. I'm told you two were inseparable, even at the office, where Larry started you out in the talent department. What was that like?

I thought I was going to go back to work as a nurse at UCLA, and Larry said, "No, you're gonna work at the company. I will mentor you." So he started me out in the talent department. In time I kind of turned the department around, working closely with Larry's photographers: Clive McLean, Matti Klatt, Ladi von Jansky and James Baes. At first, it was very challenging, because I felt like a fish out of water, but over the years I grew into the position.

The work is something you clearly embrace. From the passion of your monthly *Publisher's Statement* to your arduous work schedule, it's evident you care about your job.

Larry was very passionate about the magazine because he always felt that was what put him on the map. And he felt very strongly about free speech. He loved politics, the political process and how important it is to be involved, because this is our voice. If you can vote, then use that opportunity to be heard. Look at Australia, where they penalize you if you don't exercise your right to vote—Larry would cite this fact when arguing how, here in America, the right to vote is the greatest right we're afforded. And it could be lost.

When it came to the magazine, I read all of Larry's *Publisher's Statements*, his *Asshole of the Month*…I saw how he went about choosing candidates. He would do the research—every Sunday he would watch shows like *Face the Nation* and *Meet the Press*, MSNBC, Fox, CNN. I would ask him, "Why do you spend so much time watching all these shows?" Sometimes he would watch them twice! And he'd tell me, "I have to know what both sides are saying."

I know that the cartoons were near and dear to Larry's heart. I'm curious, do you have a favorite?

A year after Larry's passing, Dan Collins did one where these little Martians get out of their flying saucer and they're walking toward [a huge statue of] Larry, saying, "Whoever he was, he must have been very influential." [See page 4.] There are so many great cartoons, but that one is my favorite. I mean, I enjoy all of them, but especially the ones of Larry. One time they did Larry and me going to one of the HUSTLER anniversary parties, and I'm pushing him in his wheelchair!

Speaking of anniversary parties, I've heard wonderful tales about HUSTLER events, in particular the 35th anniversary bash.

Oh, yes. That was at the Barker Hangar in Santa Monica. Larry taxied to the party in his airplane! He was greeted by ten beautiful models, give or take, all of them completely nude and wearing angel wings. It was a lot of fun. One side was heaven, the other was hell, and the bar was the Garden of Eden.

Ah, to be a fly on the wall at that party! But it can't all be fun and games. I understand Larry gave you the specific directive to run the company as he would have. What was it like for you, having to step up and ensure continuity through your leadership?

The first year after Larry's passing was very challenging for me; it felt like I was in a kind of haze. Here I am, mourning my late husband and running the company the same way Larry would have. Fast-forward three years, and I'm finally understanding how Larry carried the burden of the company on his shoulders: the stress, the decisions. It all came naturally to him because he built it all. And me? I still find it challenging.

> **"BEFORE MY HUSBAND PASSED AWAY, HE SAID, 'LIZ, REMEMBER, I WANT THE COMPANY TO CONTINUE AS IS, AND I WANT GROWTH.'"**

You're hands-on with all divisions of the company, but with regard to the magazine, what is HUSTLER under the watchful eye of Liz Flynt?

Larry and I used to go down to the photo room with our loops—this was before digital, when we'd edit on a light table. He showed me how editing a photo set is a lot like telling a story. And I still edit the photo sets for the magazine and have no qualms about rejecting something if it doesn't feel right. Anne [Denbok, Editorial Director] and I don't always see eye to eye, but Larry always said everything should be open for discussion. And somewhere along the way, we find that common ground.

Same thing for choosing the *Asshole of the Month*, which can go right down to the wire. For the *Publisher's Statement*, in June we did a pivot toward women's rights. It's been a year since *Roe* v. *Wade* was overturned. I don't think Larry ever would have anticipated this happening—this systematic chipping away at our rights: abortion, contraception, everything. It's a giant step backward.

After five decades, HUSTLER's principles remain intact: freedom of speech, sex and social justice. Is that what accounts for its longevity?

HUSTLER reaches different levels. There are people who just love the political content or Larry's *Publisher's Statement*. Others love the cartoons and our warped brand of humor. And the *Asshole of the Month*, Larry was very passionate about that; you really had to get on his nerves to find yourself in his crosshairs.

You mention social justice—Larry did not believe in the death penalty. He always felt that the government should not be in the business of killing people. Together with Mike Farrell's nonprofit Death Penalty Focus, he tried to keep people off of death row. Larry told me, "Liz, I know what it's like to be on the other side of the coin. It's bad going to jail. Try going to jail as a paraplegic…it's hell." It was heartbreaking to hear that.

Are you comfortable with questions about Larry?

Of course. I really feel comfortable in my own skin and talking about him without feeling overwhelmed. It used to be very hard; the second year it was a struggle. But now I'm learning to embrace it by telling his story.

So what was he like behind closed doors, when it was just the two of you?

Larry was a very caring man, a loving husband and a kind, generous soul. He was fun, loved to have fun and loved to travel. He was also an author, wrote four books. He loved growing the company—we have 100 stores now: 60 HUSTLER Hollywood stores, and last September we added another 40 retail locations acquired from Playboy. Before my husband passed away, he said, "Liz, remember, I want the company to continue as is, and I want growth." And I said, "Okay, Larry. Don't worry." I felt it was important for me to move forward with Larry's wishes in mind, and he's getting his growth. We're working on a third casino.

Your husband was also a very quotable person, so much so that you put together a book of his most memorable quotes. Is there one in particular that stands out?

Yes, my favorite is on the wall right outside of my office. It says, "When it comes to a woman's right to choice, I don't know why every woman in America isn't infuriated by the prospect of the government telling them what they can or cannot do with their reproductive organs." That's my favorite quote.

So what are your plans for the 50th?

I'm so excited! A documentary on Larry is in the works, focusing on freedom of speech and the First Amendment, and every division in the company is planning anniversary celebrations for the full year.

One last question: Did you ever get to try Larry's moonshine?

He never made it again after leaving Kentucky. But in 2014 Larry owned 5,000 acres where he grew up. And that year he built a real log cabin on his land. So the first time we went down to the cabin after it was built, Larry said, "There's two things you have to do when you have a new home: you have to put a horseshoe over the threshold of the door," which we did. "And then, on the mantle of the fireplace, you put your moonshine there. And you need to drink it out of a mason jar." And we did.

VANNA BARDOT

GOING ALL THE WAY

PHOTOGRAPHY BY
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When I heard that this pictorial was going to be in HUSTLER's 50th Anniversary Issue, I was really excited, because I know the Anniversary Issue is always a big deal, but the fact that this is the 50th is crazy! That's a milestone for the magazine. The shoot was really a collaborative process between the photographer and me. He wanted me to feel as beautiful as possible, and he let me pick the set and the wardrobe.

"When I got into the industry, I knew that I didn't just want to be here for a short stint. I wanted to really have an impact. I was like, *If I'm gonna do this, I want to go all the way. I want to be winning awards*. But I never thought that I would be winning the AVN Female Performer of the Year Award. That was such a special moment, something I have been gearing toward for the past year."

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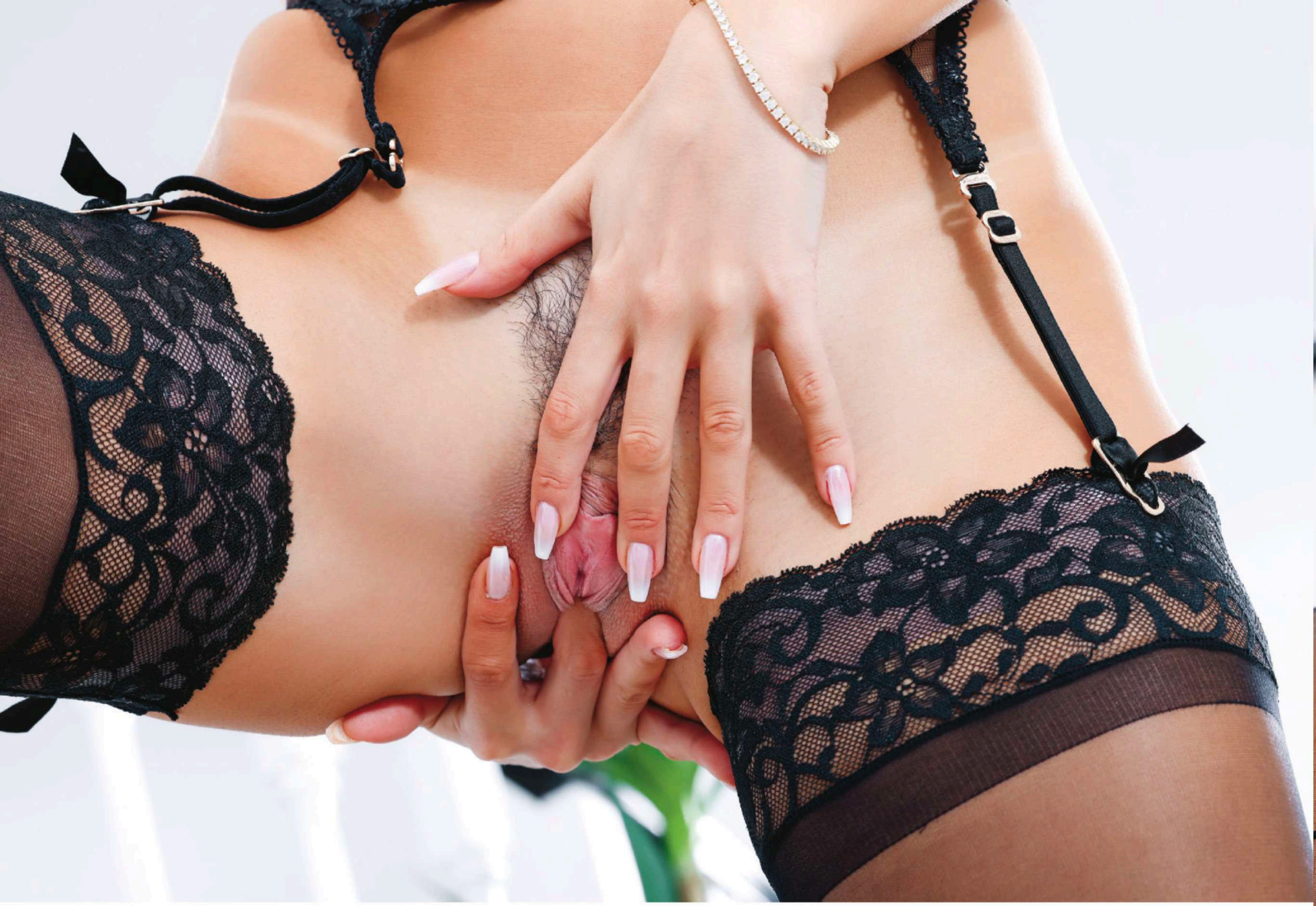
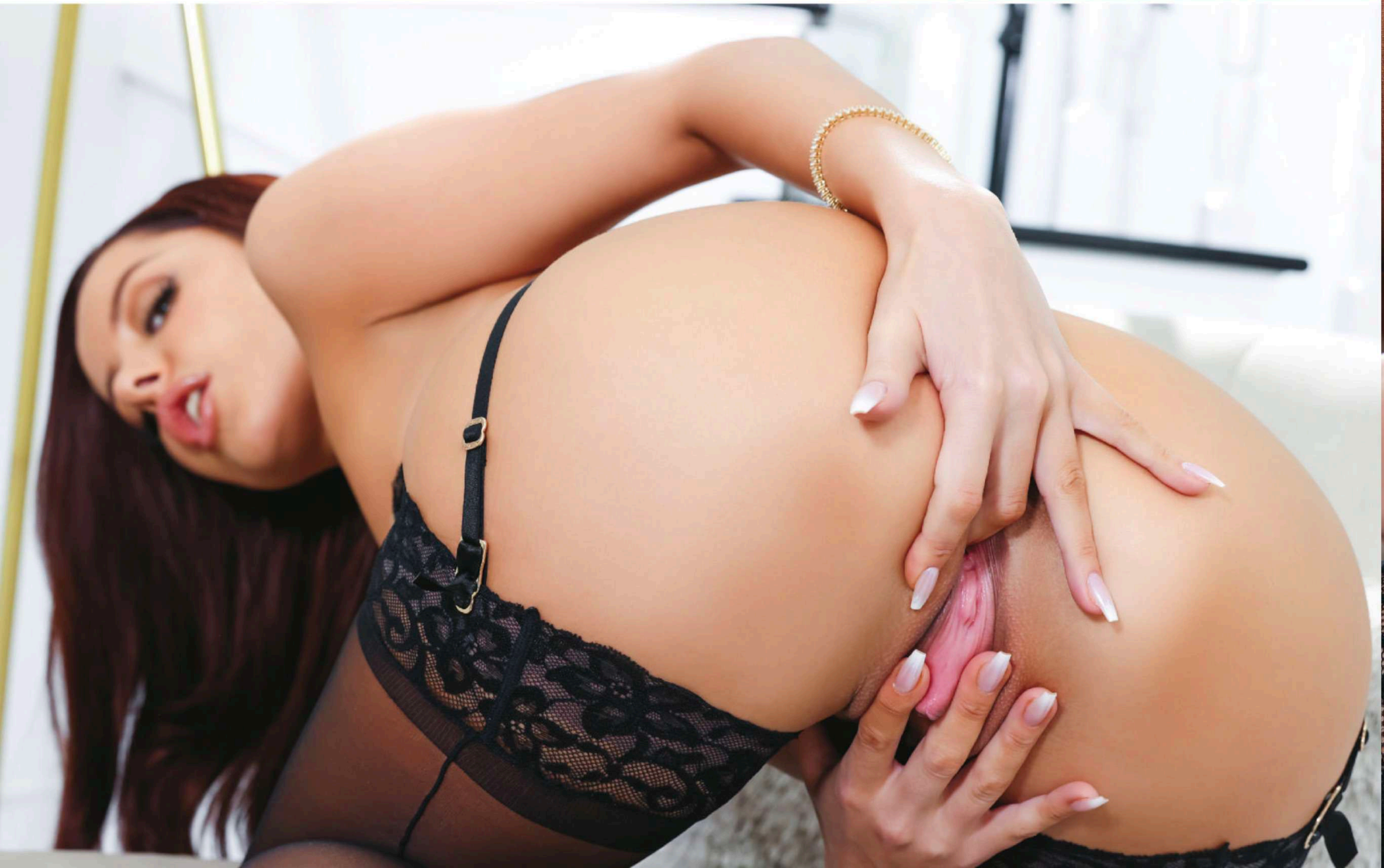
"I have so much love for adult and so much admiration for every other performer, director and person involved. It's truly a great industry. I love that every day is a bit different. Always a different crew or scenario—it's never boring. And I like that there are so many different styles of shooting too, from super-produced to raw gonzo. I like the diversity of it.

"I've been aware of HUSTLER since I was a teenager. I liked looking at all kinds of magazines, but I loved that HUSTLER's style was a little bit more raw and gritty. Also, Larry Flynt's story is incredible. To me, the magazine represents sexual freedom—the ability to show yourself how you want to show yourself, not having to abide by society's standards. Really going by the beat of your own drum is how I would summarize HUSTLER."



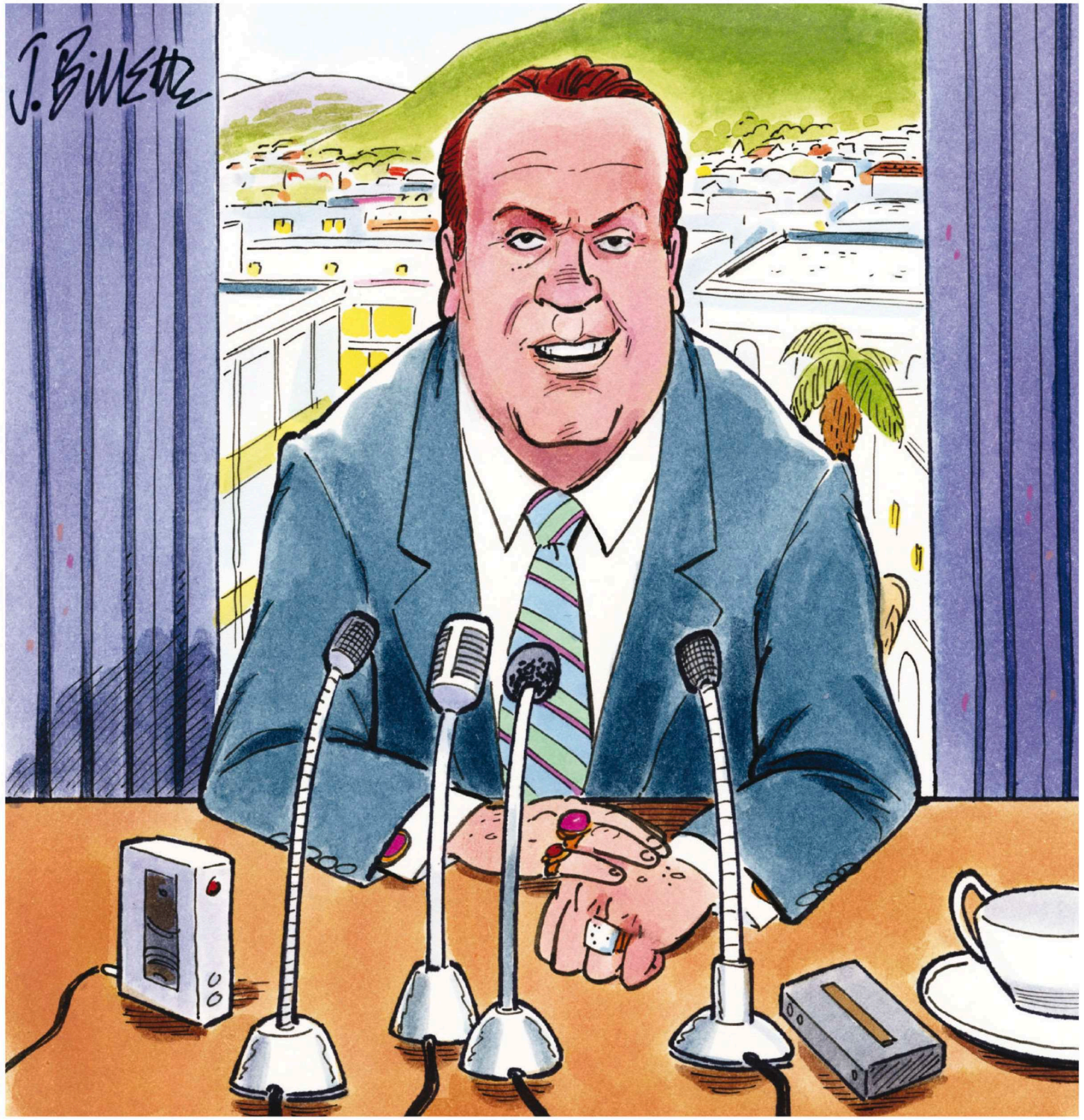


VANNA'S VITAL FACTS

HOMETOWN: **Miami, Florida**
AGE: **25** | HEIGHT: **5-4**
MEASUREMENTS: **32B-24-33**
FAVORITE POSITION: **Cowgirl**
X & INSTAGRAM: **@vannabardot**

HUSTLER®

THE CARTOONS



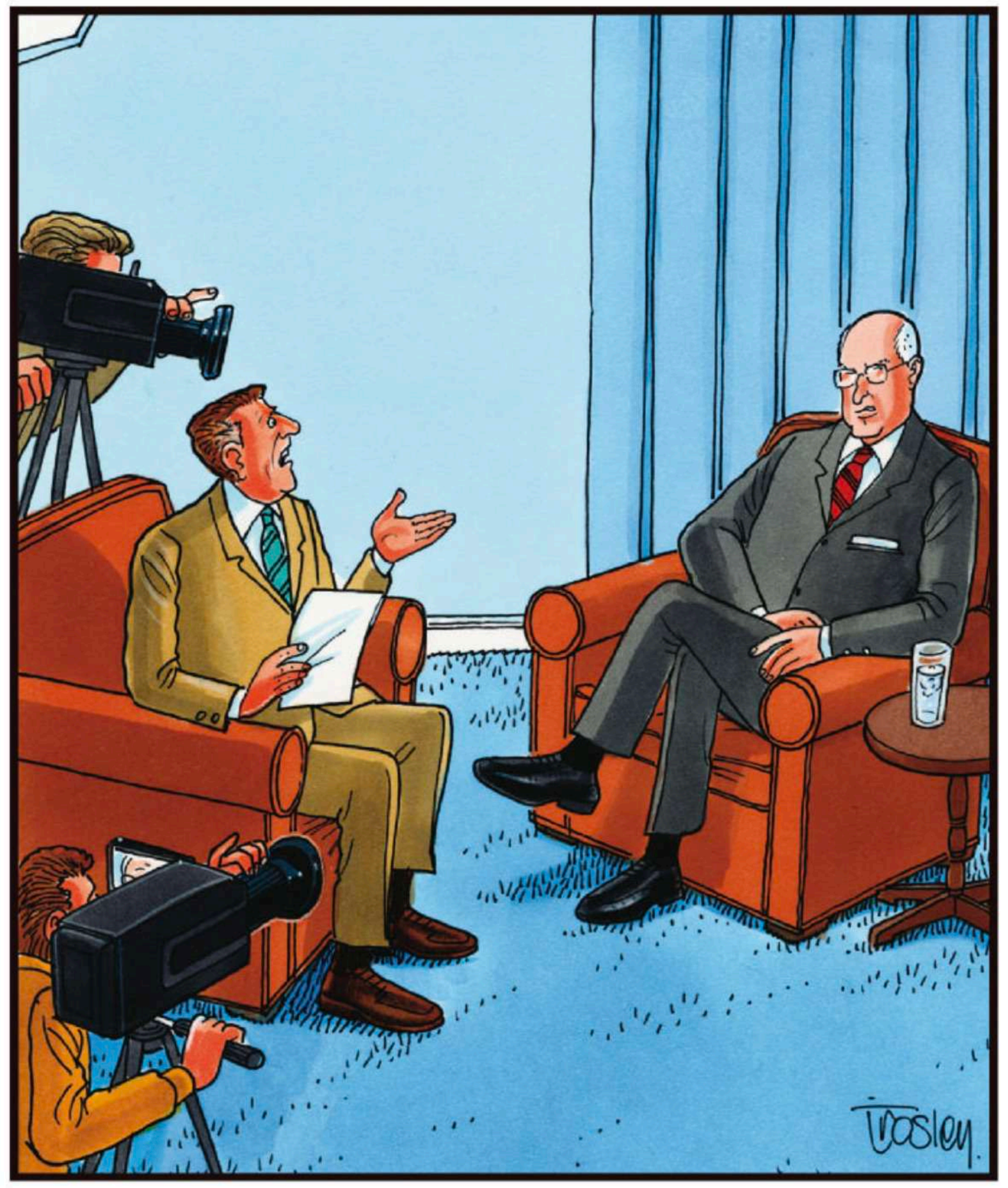
"If, over the years, HUSTLER has offended any members of Congress or any elected official given the public trust, I want them all to know from the bottom of my heart...I really don't give a shit!"

Outrageous! Irreverent! Funny! They were the words Larry Flynt used to describe what he was looking for in a HUSTLER cartoon.

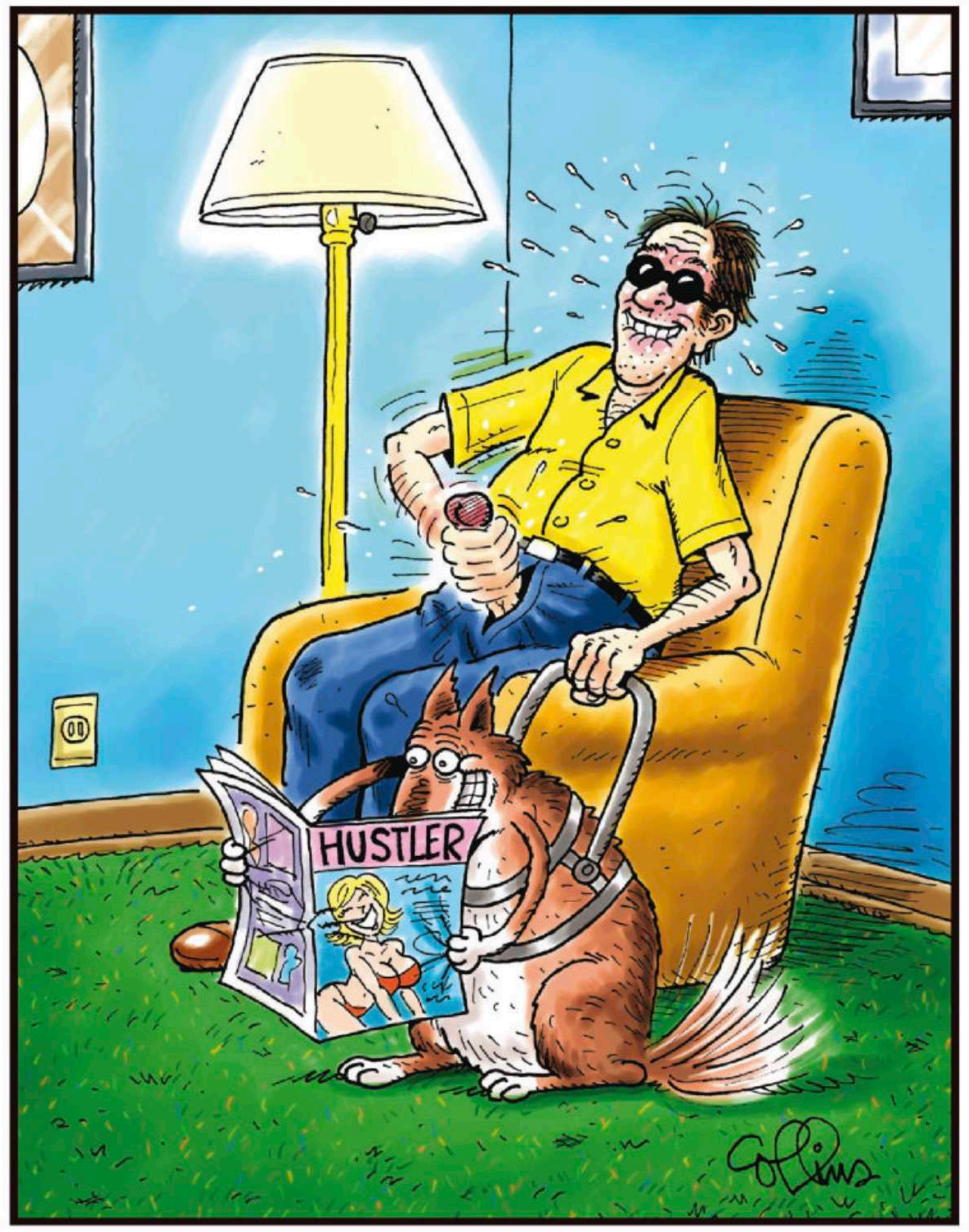
Larry considered the cartoons to be as important, if not more important than any other element of his magazine. In a single frame they have the ability to convey biting political satire, thought-provoking social commentary and, of course, roll-on-the-ground humor. To see Larry's eyes light up when a particularly good gag tickled his funny bone made the editorial staff's day.

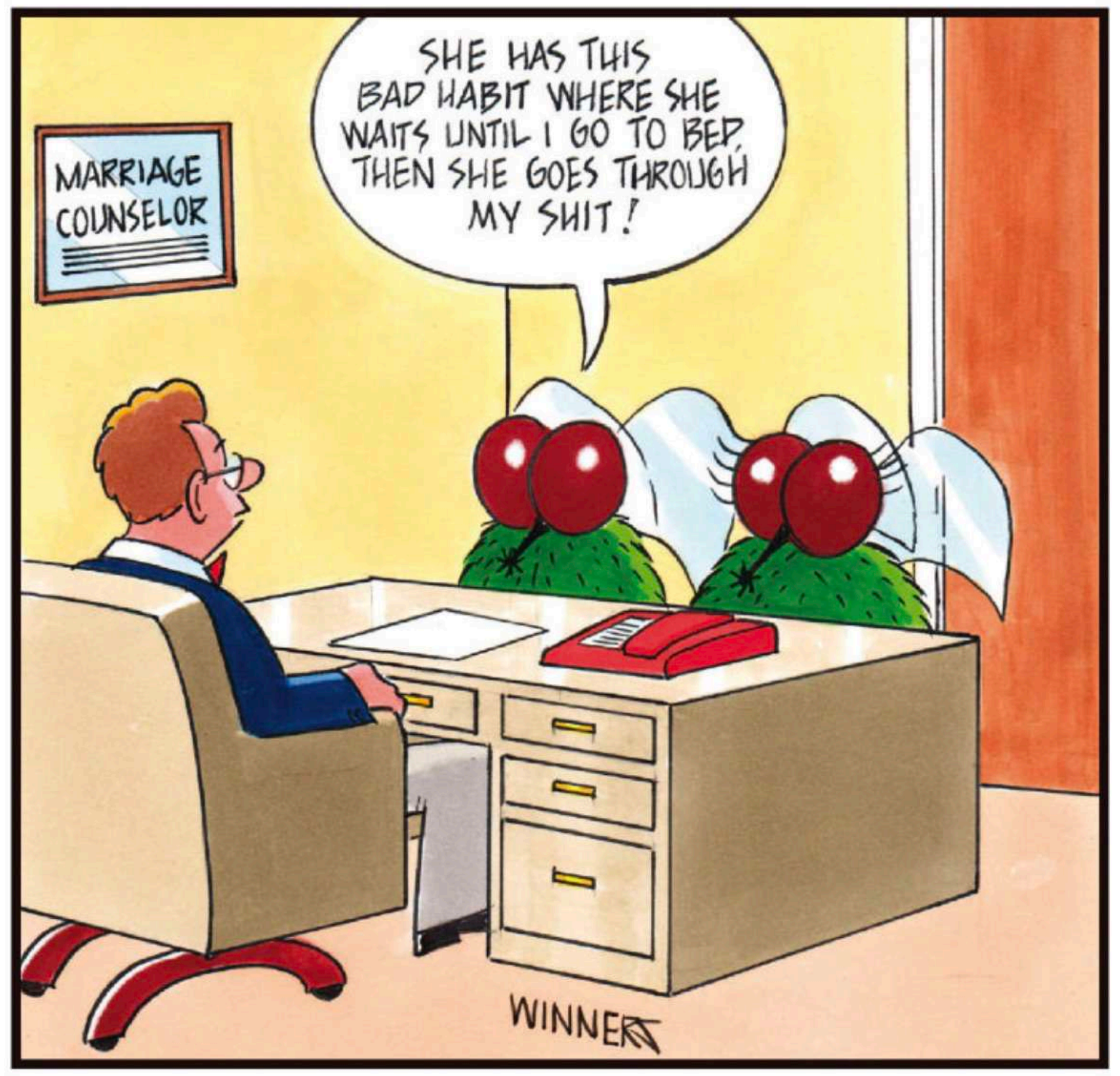
So it is only fitting, in an issue where we celebrate HUSTLER's history, that we celebrate the cartoons that have contributed in no small way to our success through the decades. Here are some of our—and Larry's—favorites, and check out the interviews with HUSTLER's talented cartoonists (beginning on page 46).

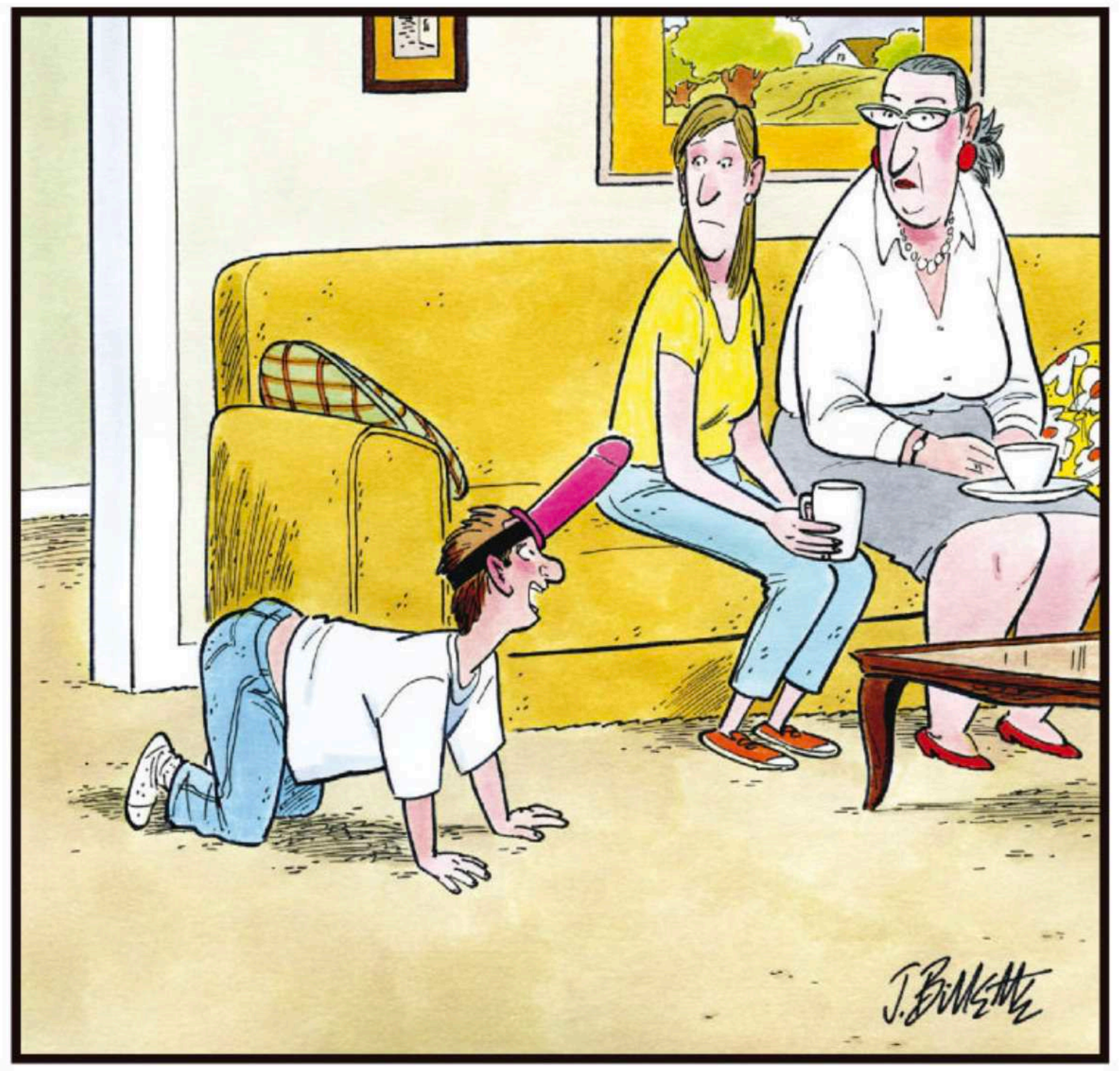
We trust you will find our art—and artists—outrageous, irreverent and very fucking funny! Enjoy.



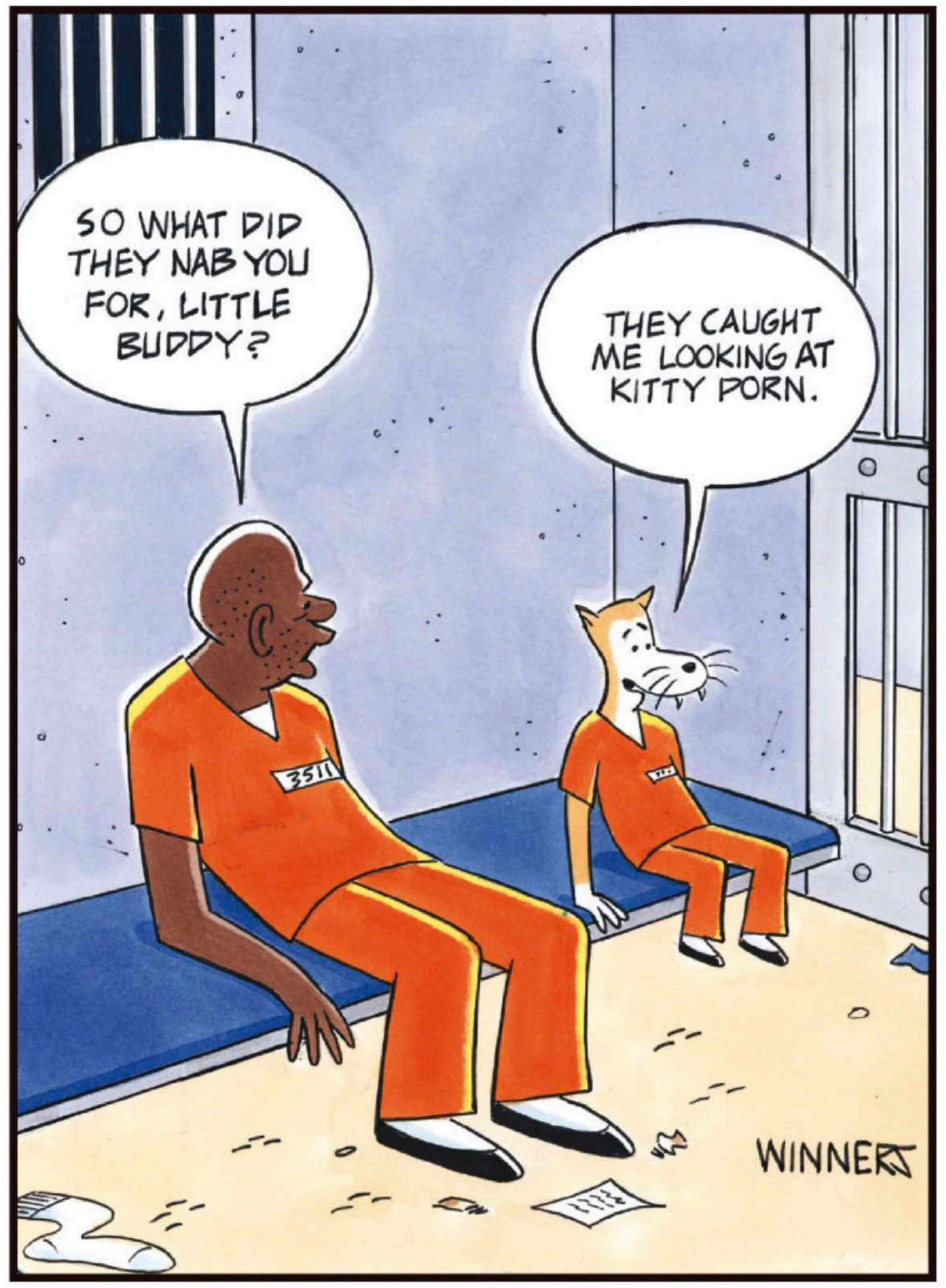
"Mr. Cheney, tell us about the nerve-racking wait for your heart transplant while they looked for the right-size rock."

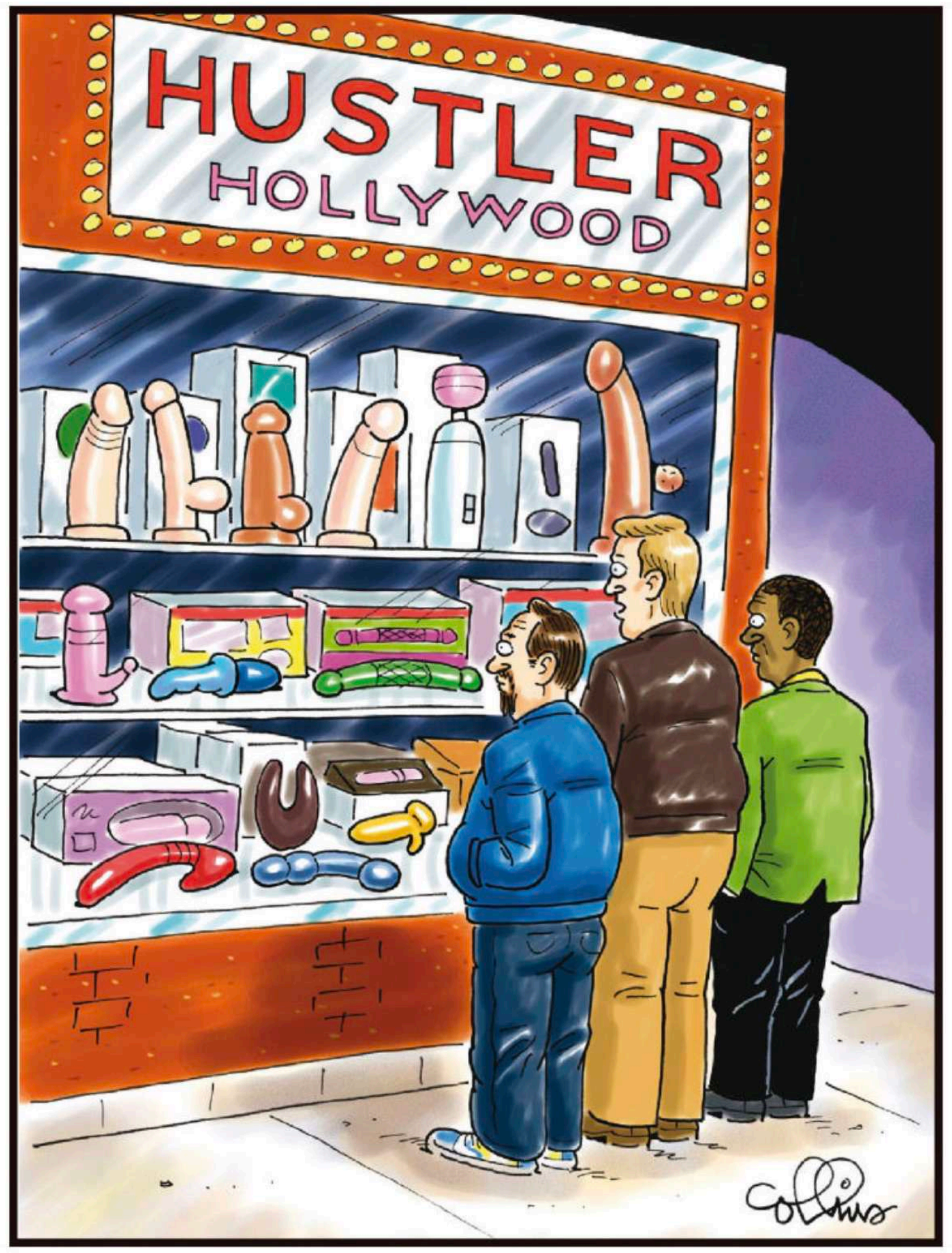

HUSTLER
Collins


MARRIAGE COUNSELOR
SHE HAS THIS BAD HABIT WHERE SHE WAITS UNTIL I GO TO BED THEN SHE GOES THROUGH MY SHIT!
WINNERS

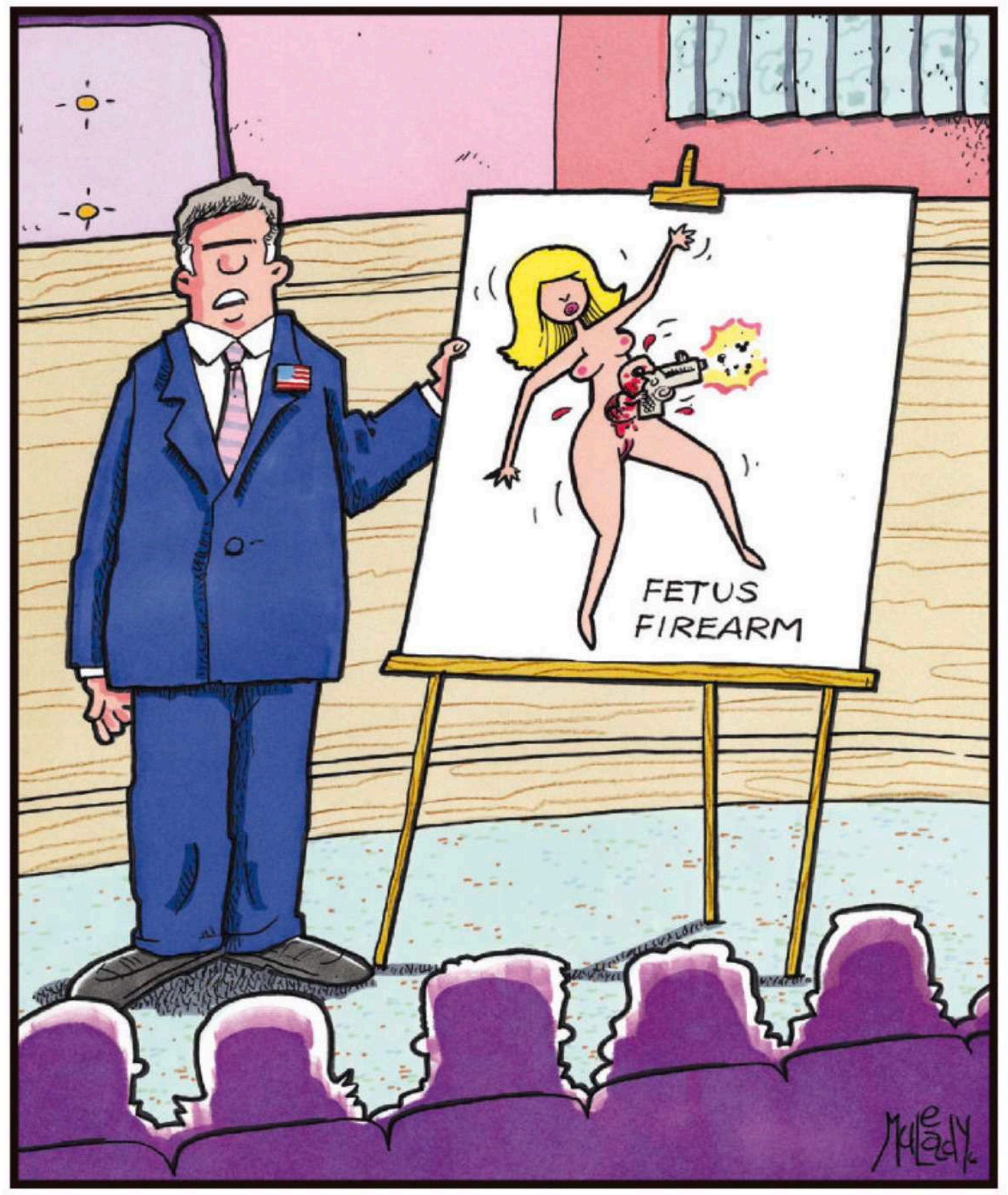


"Mom, look—I'm a unicorn!"

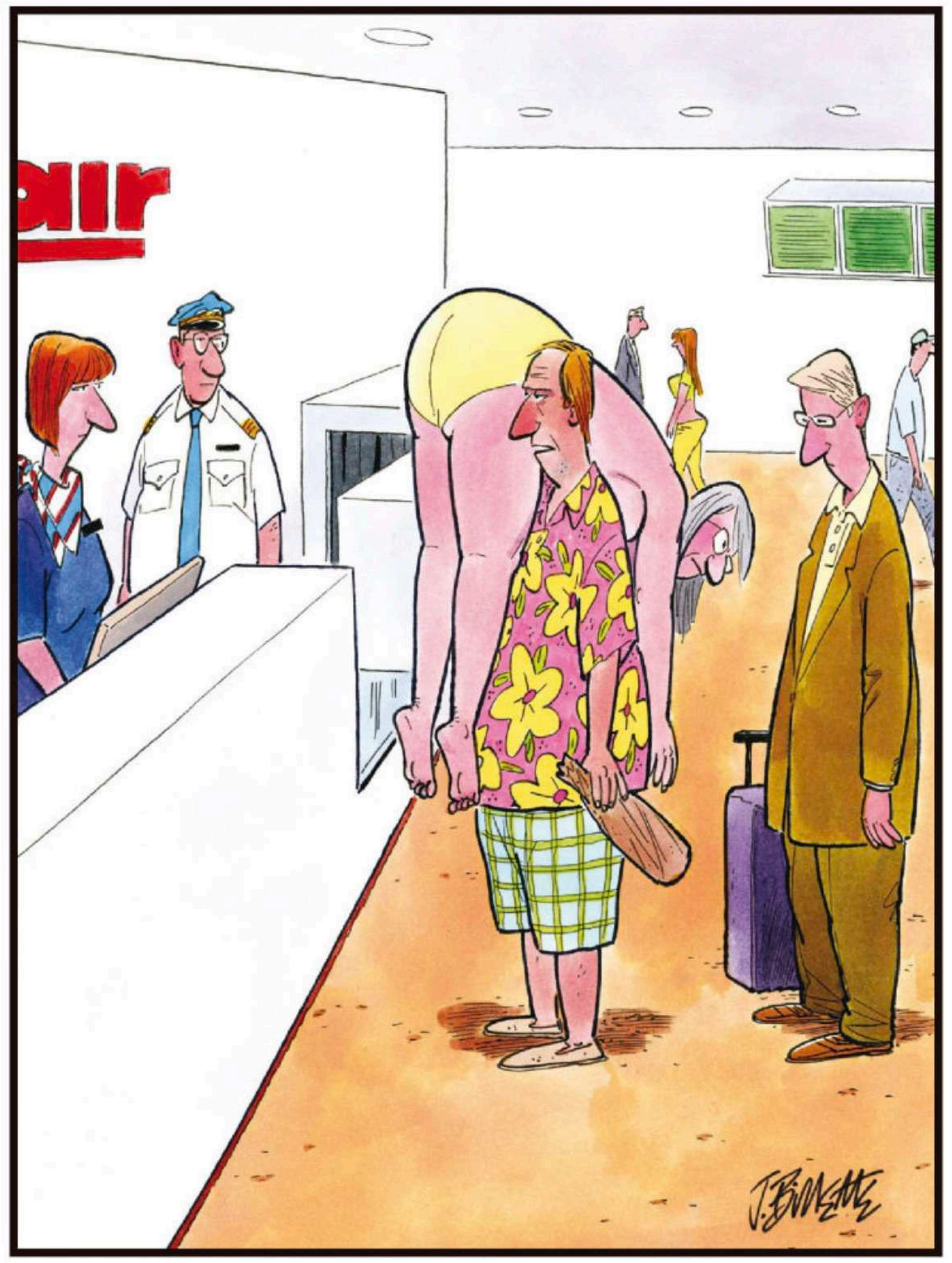

SO WHAT DID THEY NAB YOU FOR, LITTLE BUDDY?
THEY CAUGHT ME LOOKING AT KITTY PORN.
3511


HUSTLER
HOLLYWOOD

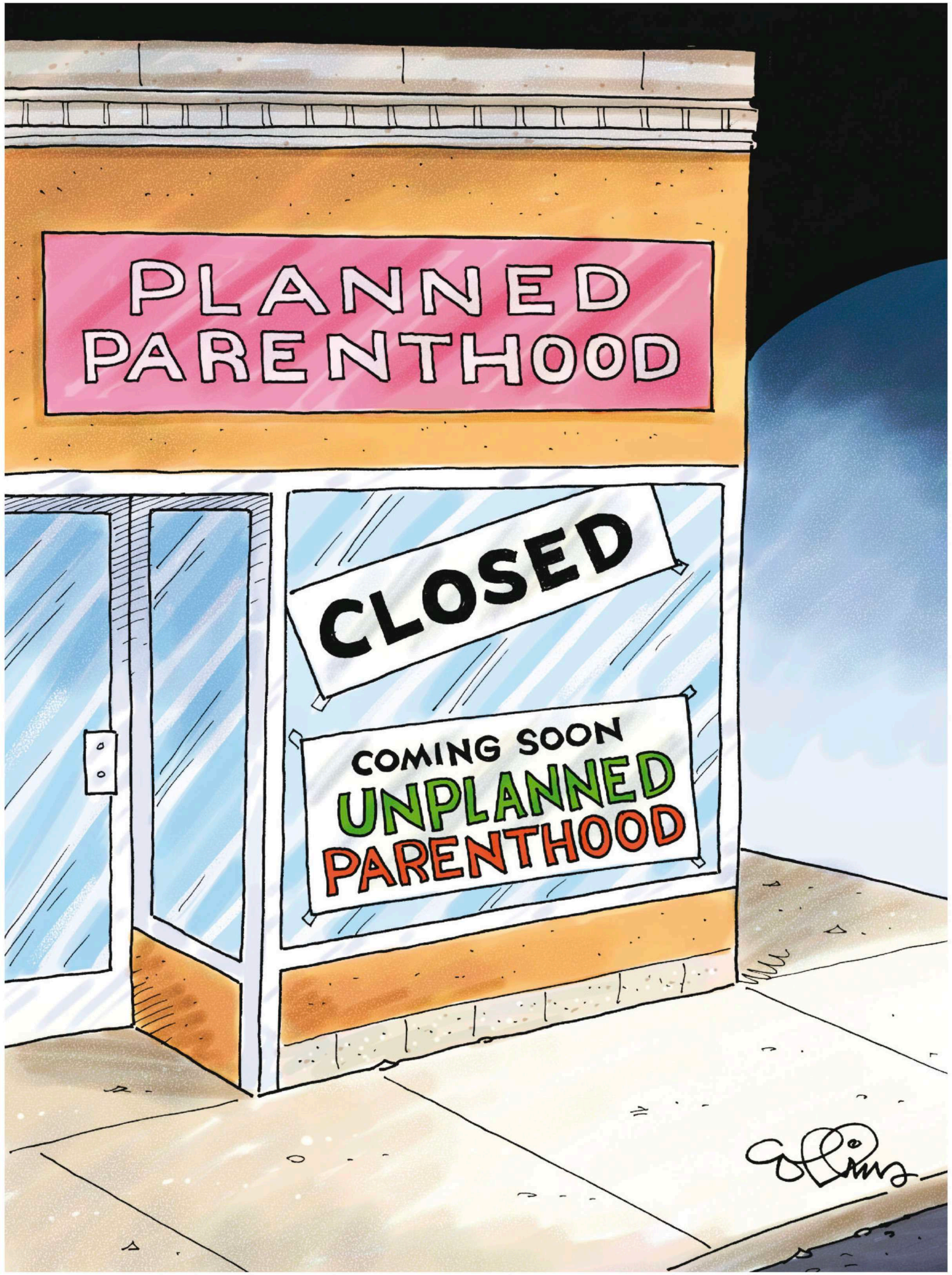
"Gentlemen, we've been outsourced."

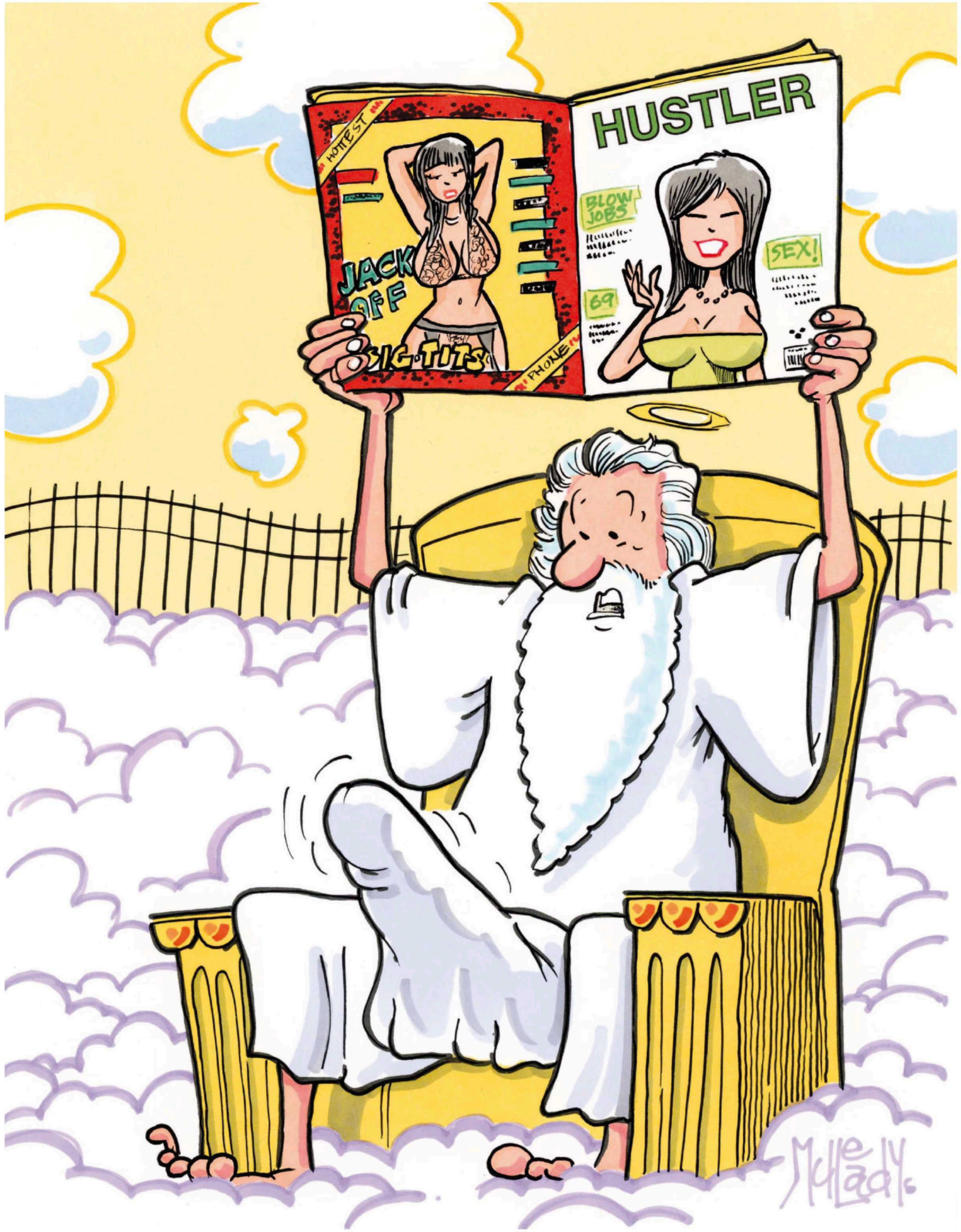

FETUS
FIREARM

"I'm introducing legislation that will provide a firearm for every just-conceived fetus to protect itself from a godless, pinko, liberal mother who tries to get an abortion."

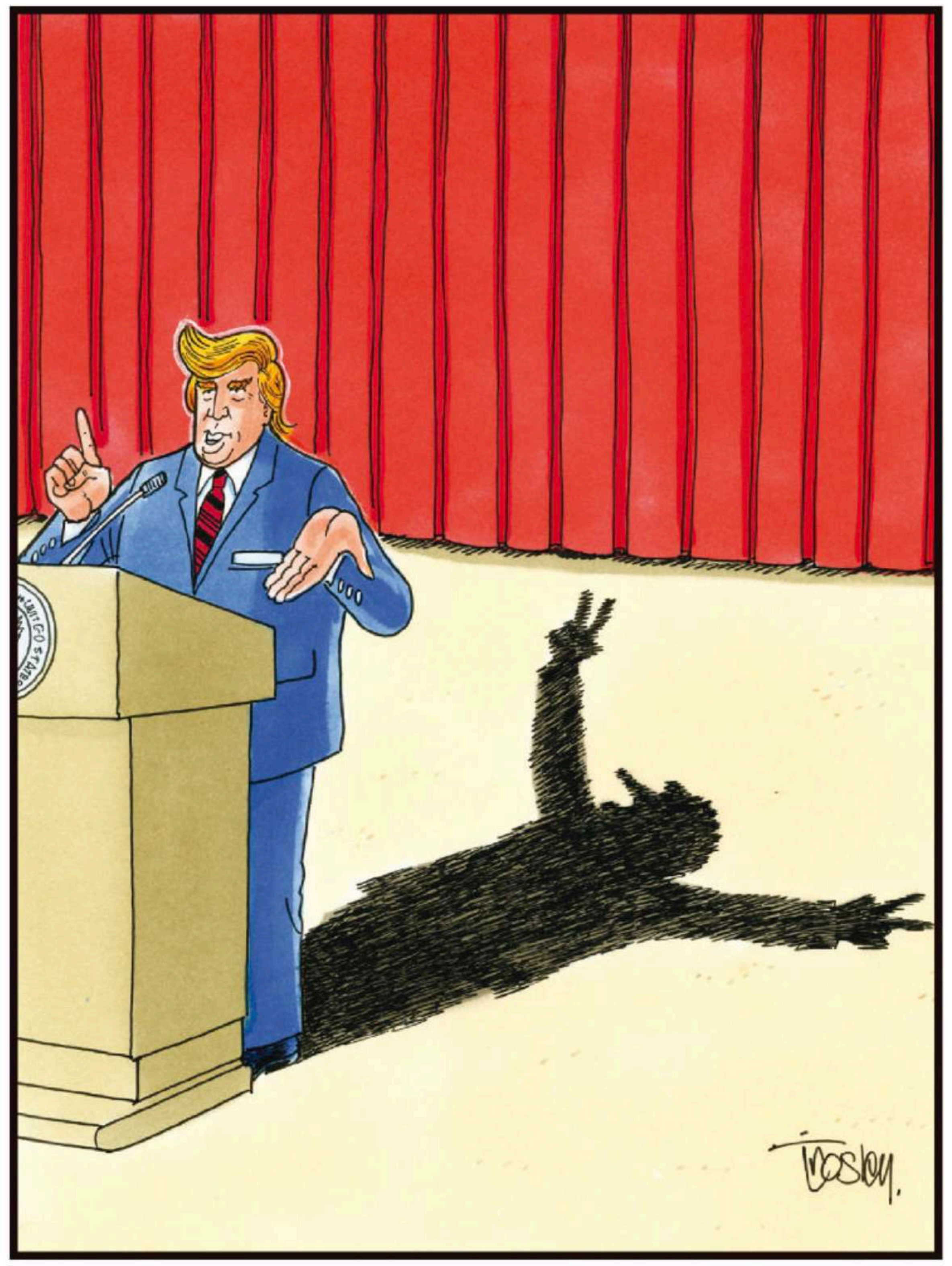


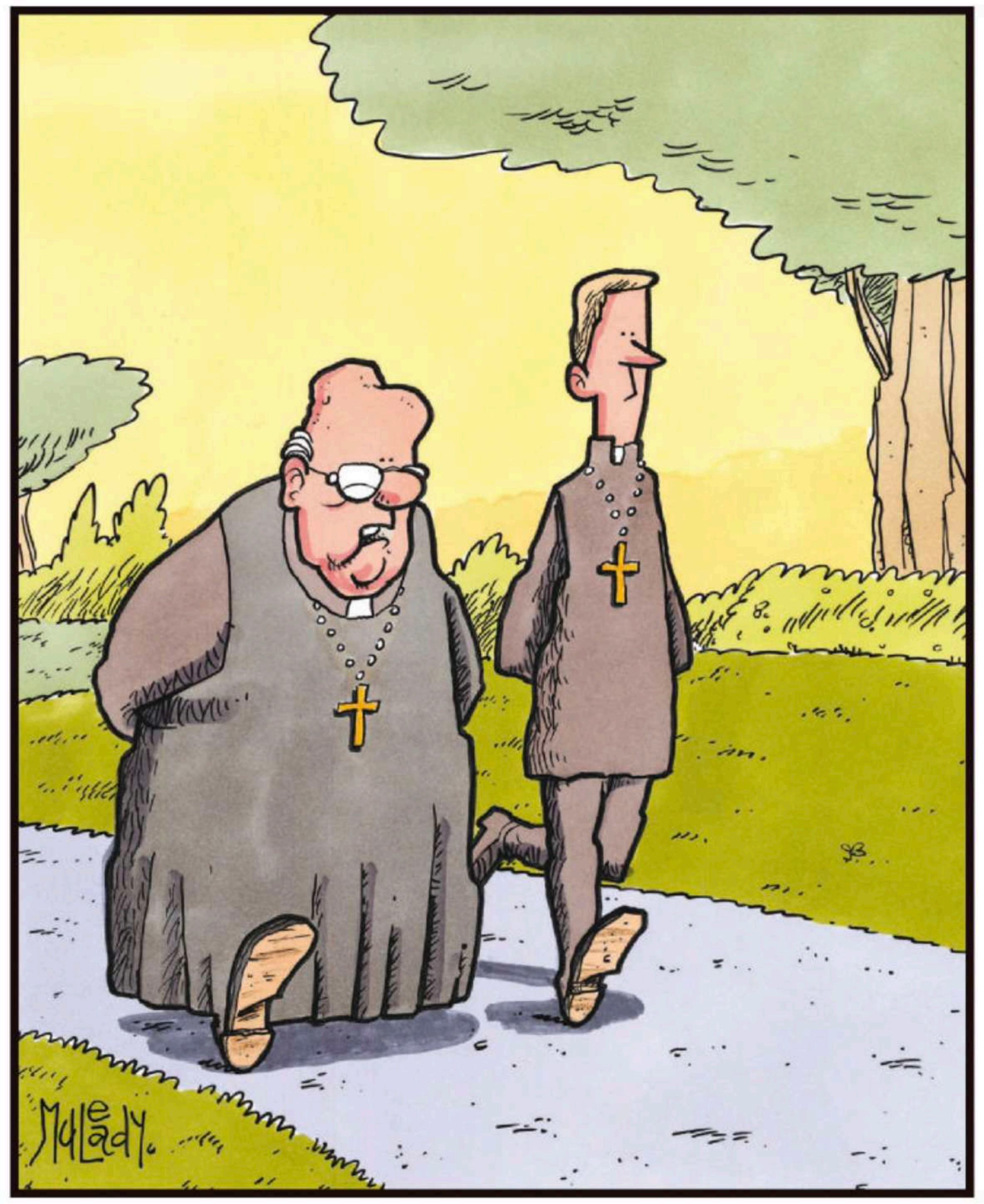
"I just have this one old carry-on bag."


PLANNED PARENTHOOD
CLOSED
COMING SOON
UNPLANNED
PARENTHOOD

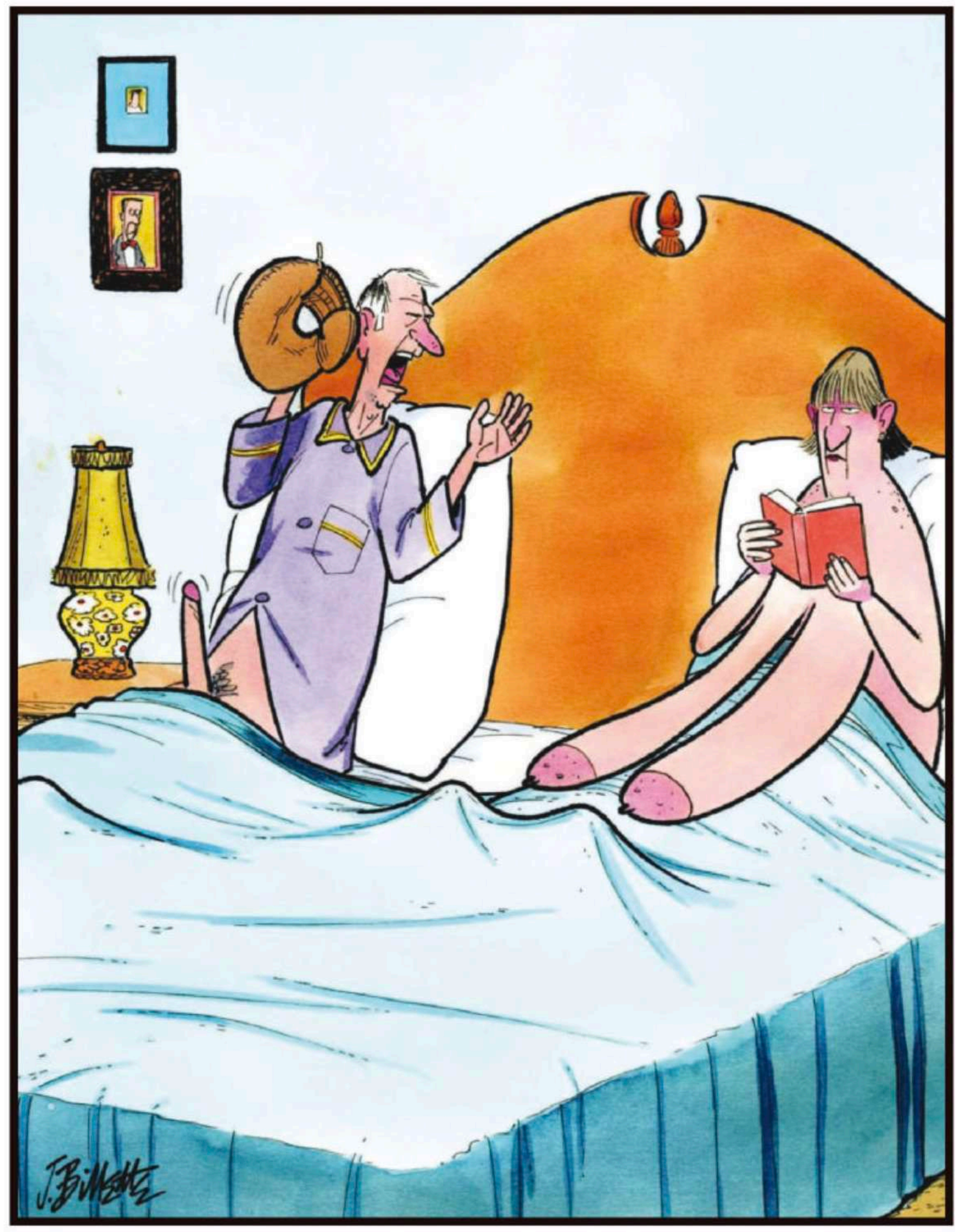

HUSTLER
HOTTEST
JACK OFF
BIG TITS
PHONE
BLOW JOBS
SEX!
69
McLeady

"Damn! *That's* never happened before!"

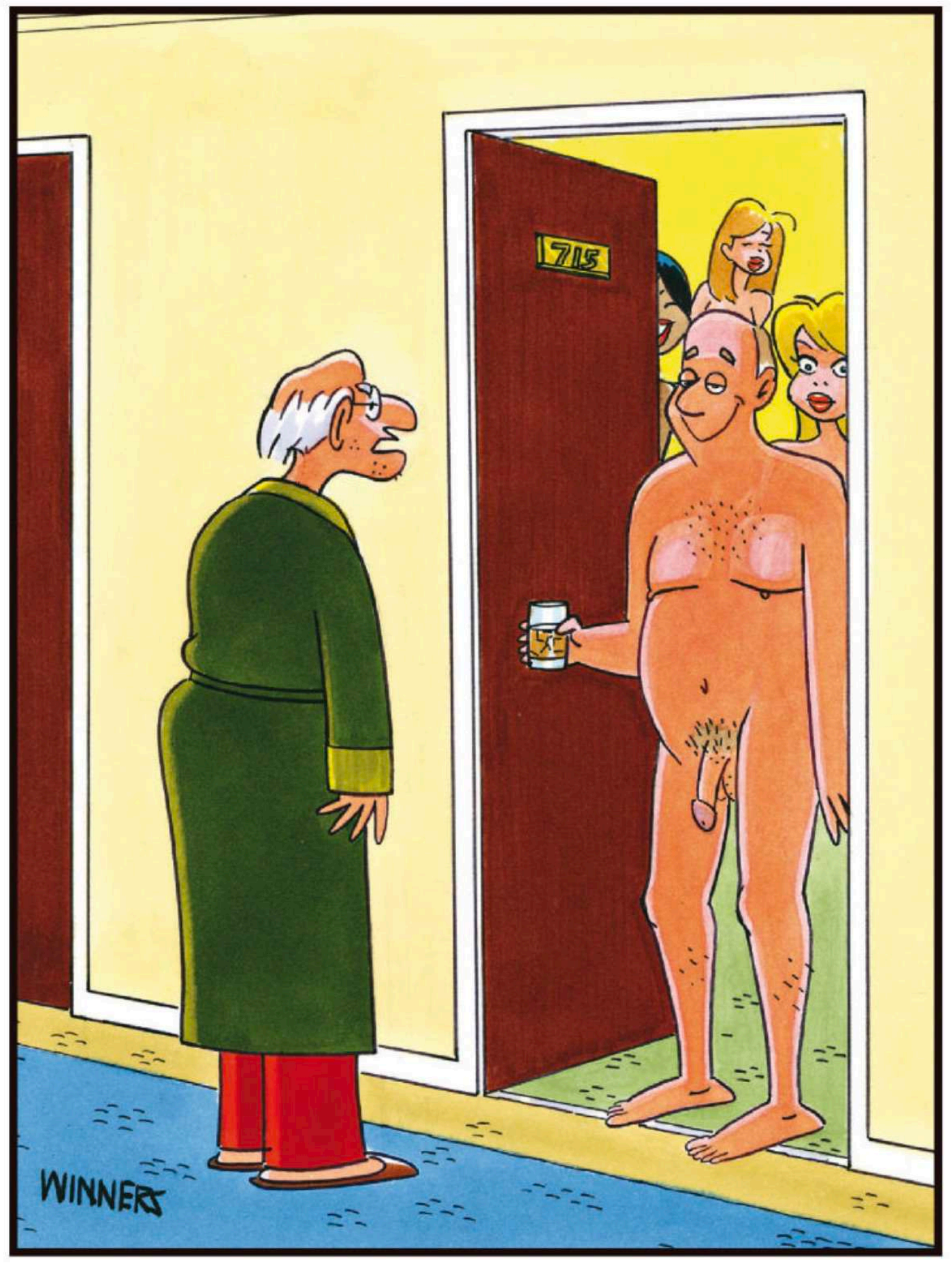




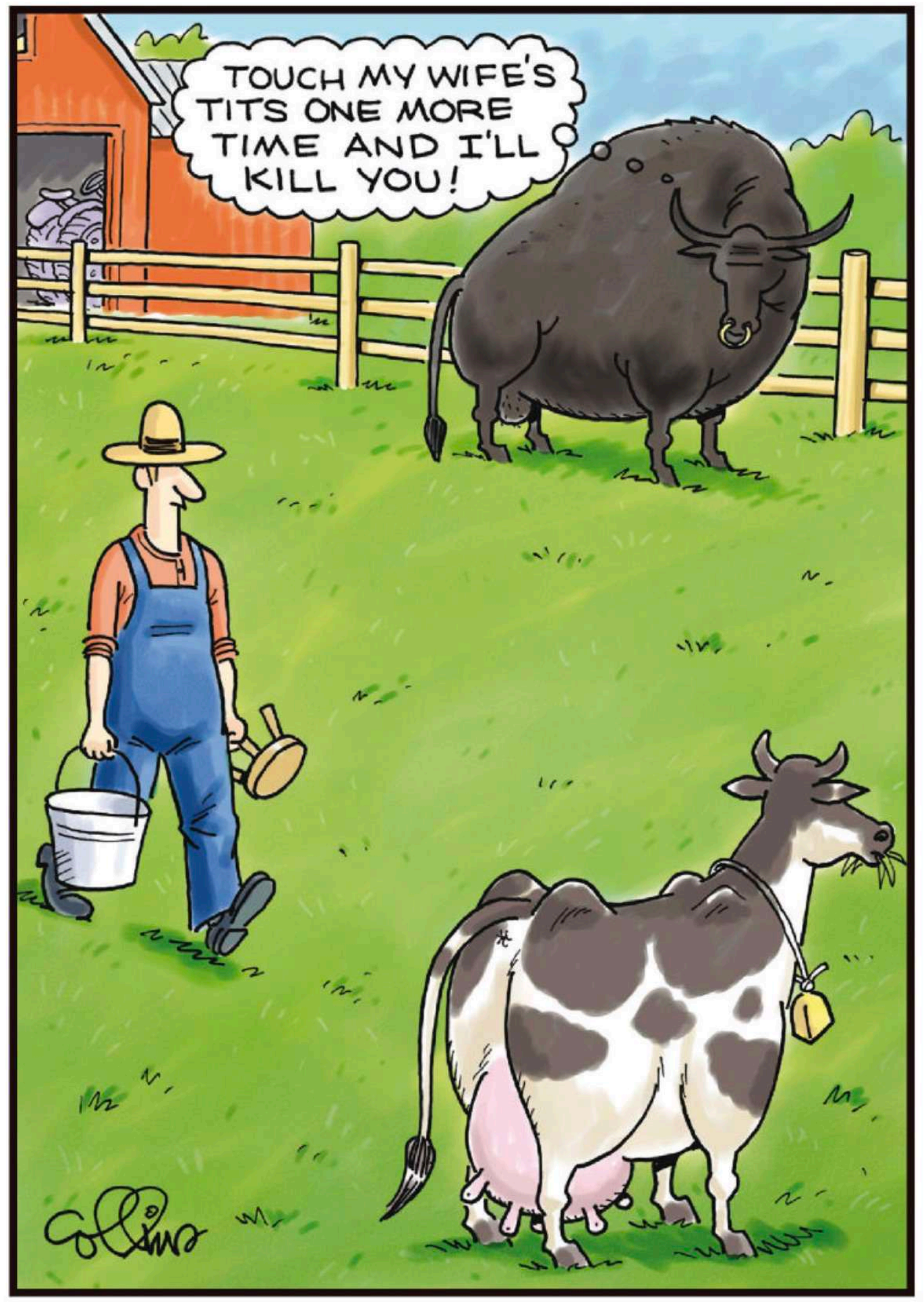
"Of course there's no God. Do you think
I'd still be fucking little boys if there were?"

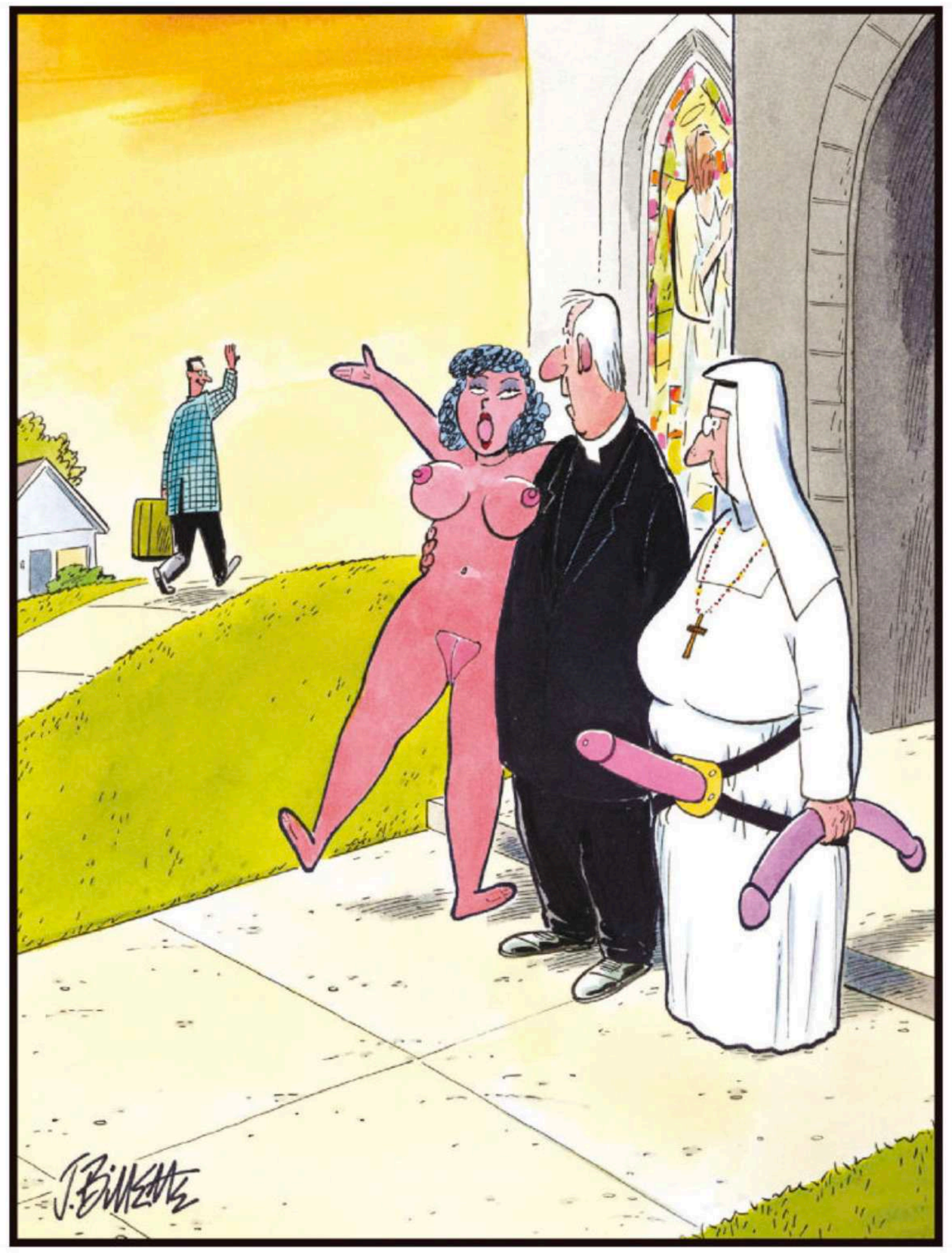


"I feel like titty-fucking, Edna!
Toss 'em over here!"

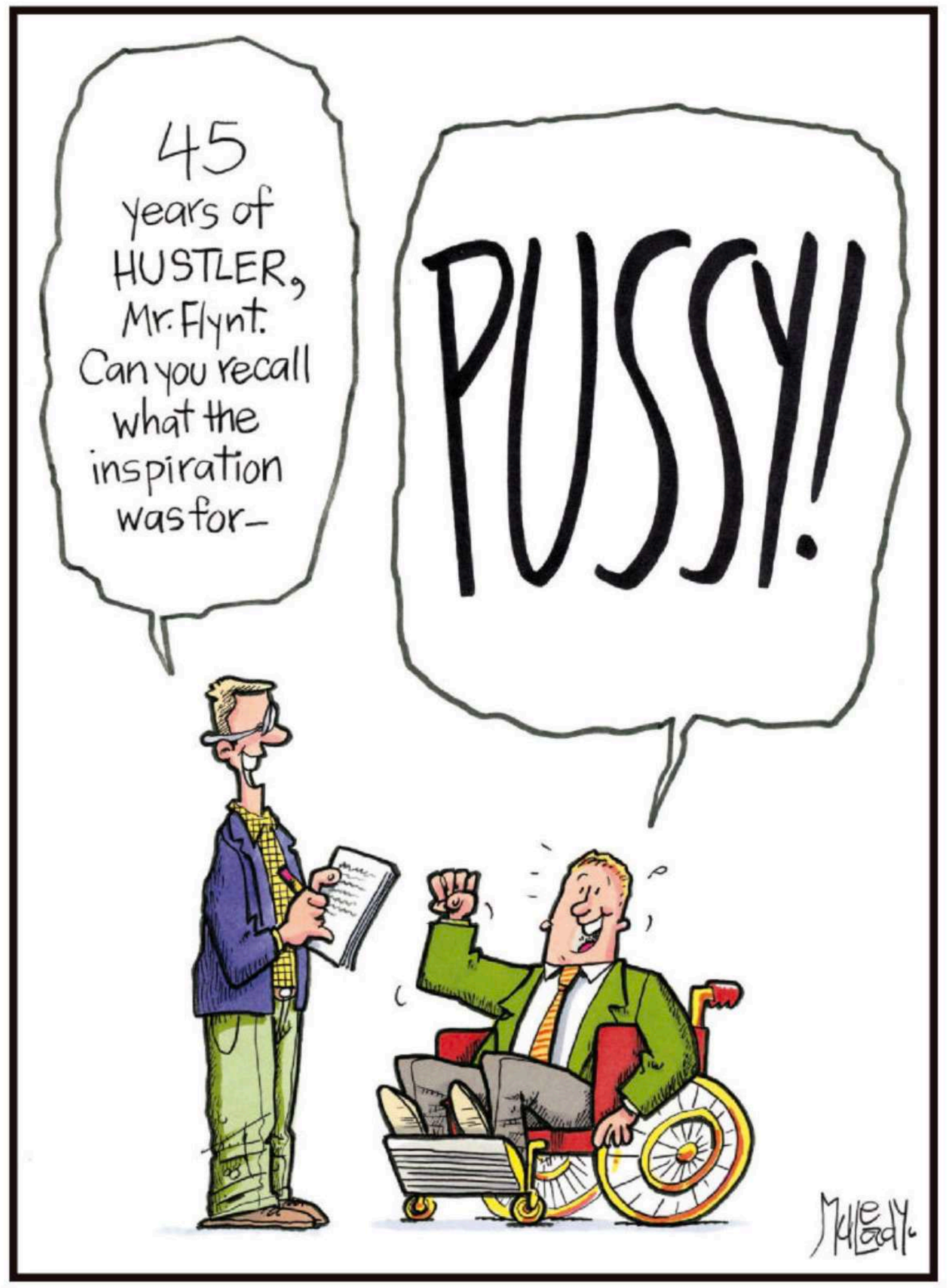

715
WINNERS

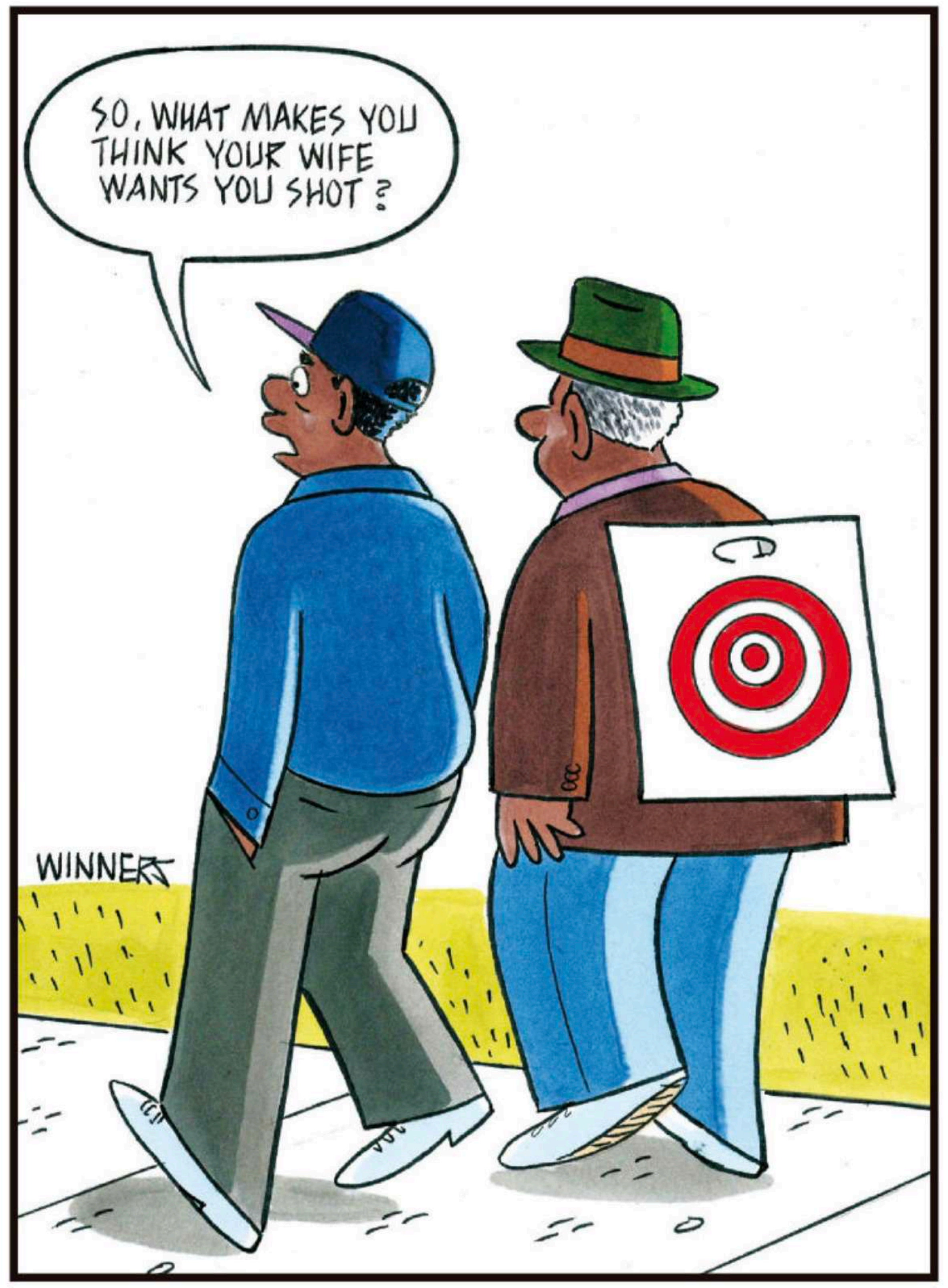
"Invite me in, or I'm calling the police."

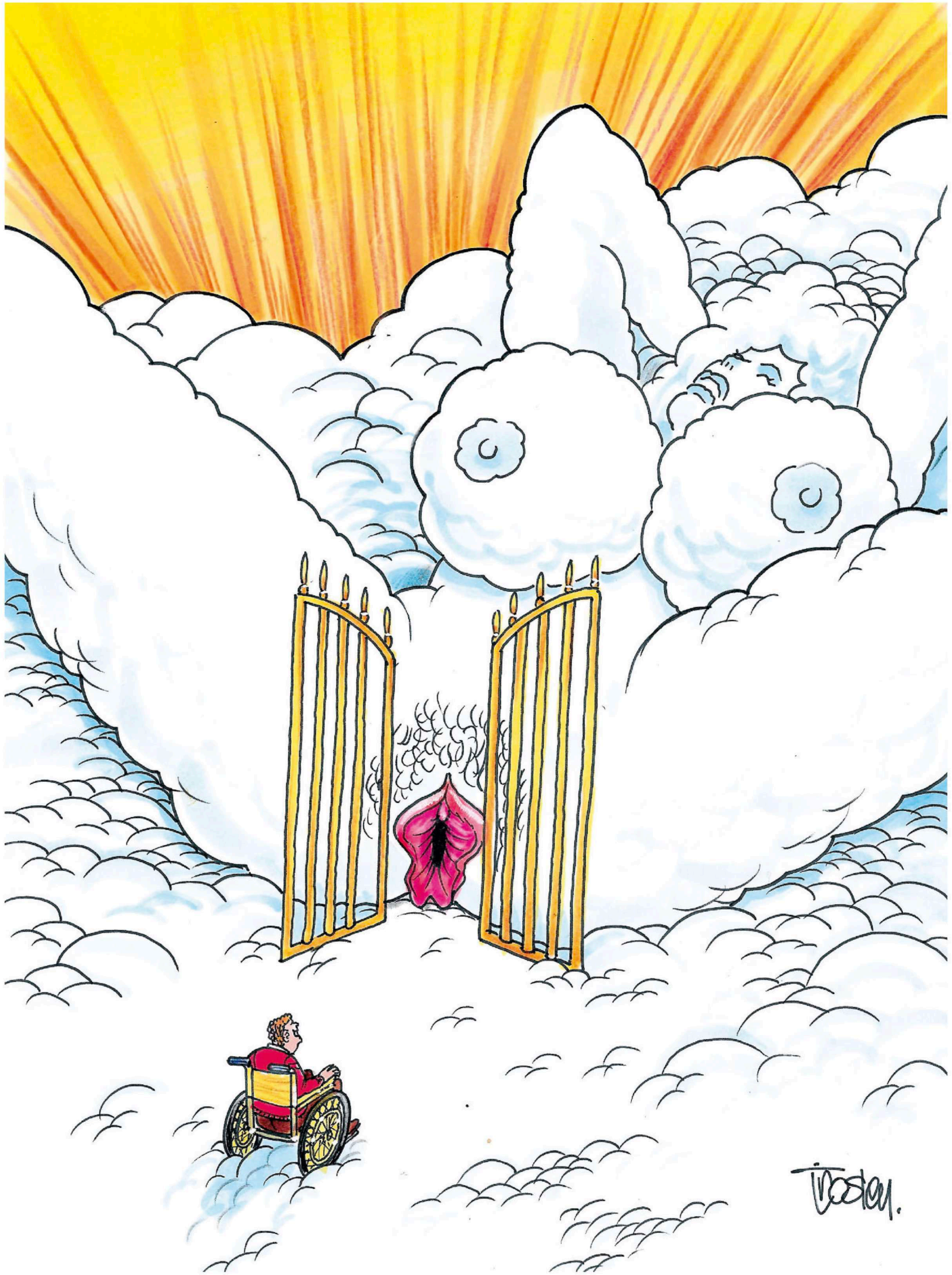

TOUCH MY WIFE'S TITS ONE MORE TIME AND I'LL KILL YOU!



"I don't remember his name, Sister—
but he's a heck of a salesman."


45 years of HUSTLER, Mr. Flynt. Can you recall what the inspiration was for—
PUSSY!

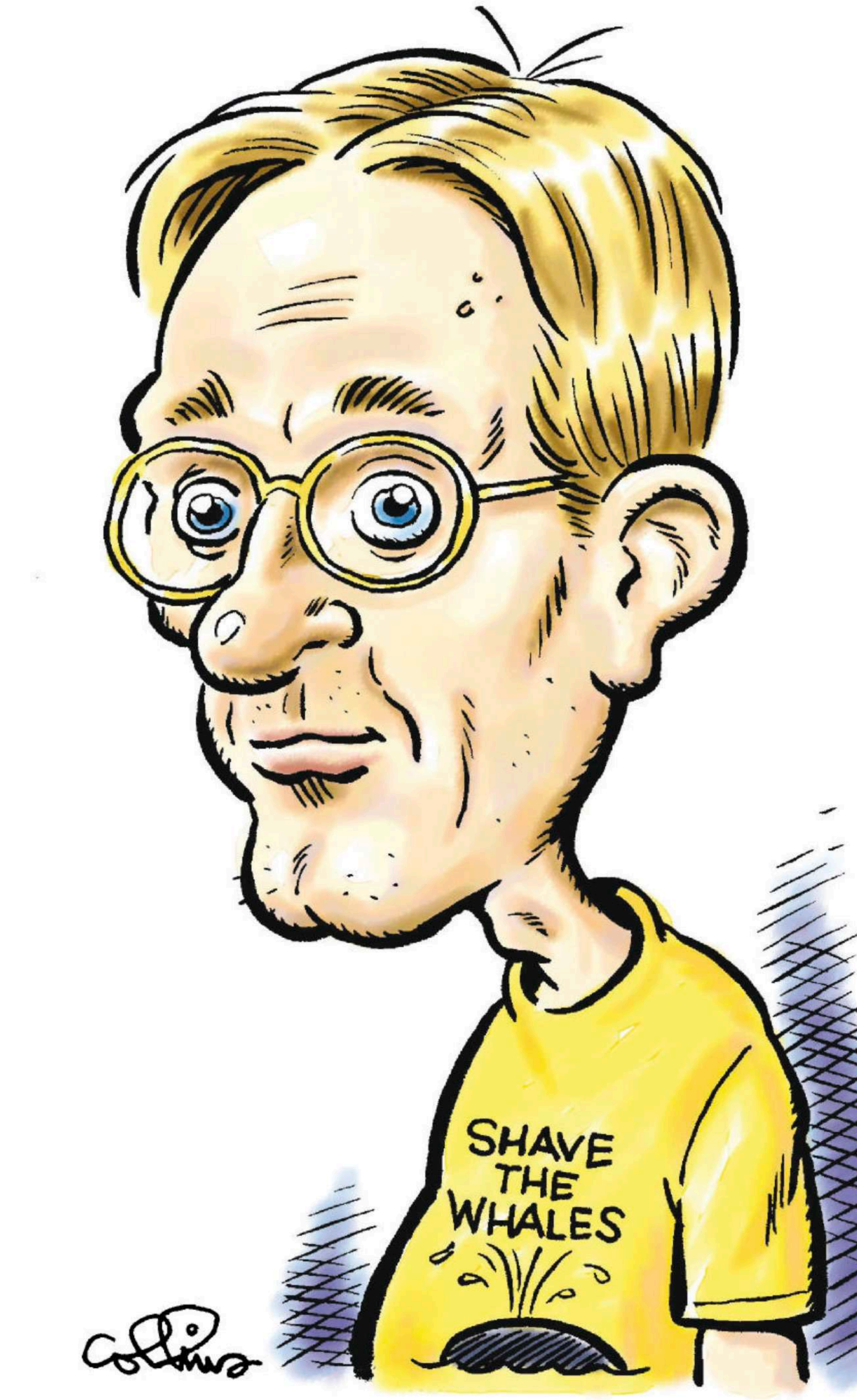

SO, WHAT MAKES YOU THINK YOUR WIFE WANTS YOU SHOT?
WINNER



DAN COLLINS

CARTOONIST

Make no mistake, Larry Flynt loved his cartoonists. Granted, his critiques had the subtlety of a sledgehammer, but such is the cost of working under a fearless visionary who lived to poke the proverbial bear. Dan Collins, an Ohio-born illustrator who sold his first cartoon to HUSTLER way back in '75, knew how to make Larry laugh. And if it ruffled some feathers, then so much the better.



HUSTLER: Fate is a funny thing! Dan Collins, you were born and raised in Ohio, birthplace of HUSTLER Magazine. How did you get your foot in the door?
DAN COLLINS: In 1975 I was introduced to HUSTLER Magazine courtesy of a campus apartment neighbor, who had one on his coffee table. I was an art school major at Ohio State University and heavily into underground comics. I noticed the address and how it was just a bus ride away. That November I knocked on their door, the first cartoonist to set foot in those hallowed halls.

I met the slightly drunk cartoon editor at that time, and he gave me my first assignment. A couple of months later Dwaine Tinsley came to Columbus and took over the cartoon department. He called me to explain how he wanted to assemble a stable of cartoonists for the magazine. I freelanced for a little over a year before Dwaine convinced Larry to sign me in 1977. It was something I never thought was possible, that you could draw all the craziest, sexiest things your mind could come up with and still get published!

What turned you on to editorial cartooning? For example, "Coming soon: UNplanned Parenthood" is a real one-two combo (page 41). Is the truth an easier pill to swallow when it's wrapped in humor?
I wouldn't call those cartoons an easy pill for any of our targets to swallow. For us, editorial cartooning was the front line in the fight against The Man. HUSTLER afforded me the opportunity to become a harder-hitting political artist, combining editorial and underground styles that pack a punch.

You are one of the longest-running cartoonists in HUSTLER history. What is it about your work that Larry loved?
It's hard to say why he kept me around for as long as he did. He used to say that he liked how my cartoons would get him sued by this person or that.

Of all your cartoons for HUSTLER, was there ever one that got a reaction you were not expecting, be it controversy or praise?
My cartoon of the Founding Fathers, writing the Constitution, and one says, "I keep thinking we should put something in here in case the people elect a fucking moron." That seemed to hit a nerve on both sides of the political aisle. Folks would ask who that cartoon was about. The answer: I drew it in 2007, when George W. Bush was in office, but both sides adopted it as their own—the rare case of a political cartoon that is loved by all. The disgraced, indicted fraud and insurrectionist ex-President even retweeted it in 2014.

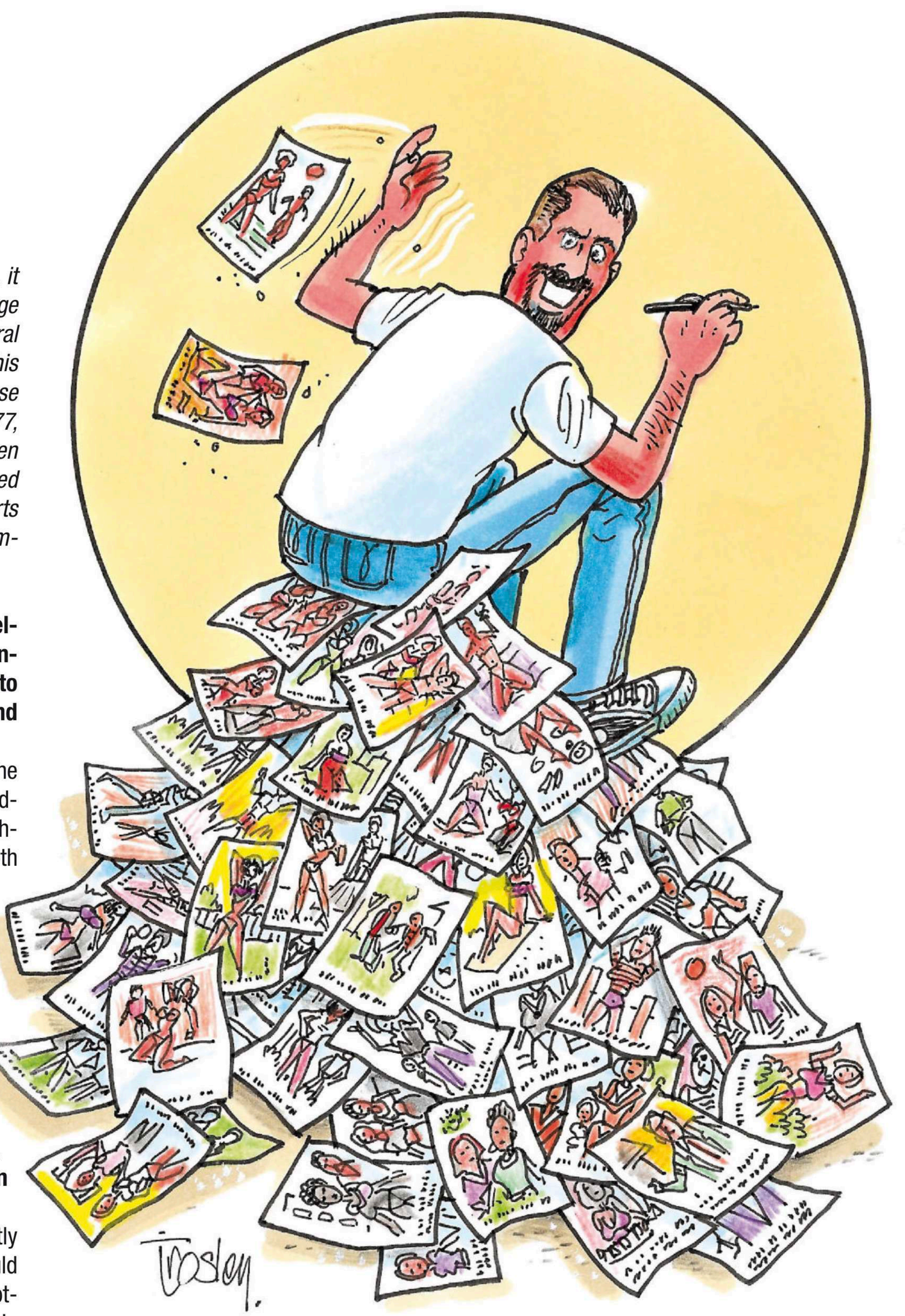
Are you still a member of the Liberty Presbyterian Church? I ask because I'm curious to know if you ever felt conflicted between your faith and working for HUSTLER.
I get this question a lot. Folks seem to think that God has a conservative sense of humor, that He would look down on anything of a sexual nature. We've all been trained to think that a person will go to hell if they engage in anything of that ilk, that the human body is dirty and disgusting. And yet they still laugh! I suspect this is why HUSTLER has sold so well throughout the years: His capacity for joy is greater than ours…

Cartoonists like you were so important to Larry. I'm curious, what made him laugh?
That is a question we all asked ourselves each and every month. Political broadsides aimed at Republicans, of course. Sex, absolutely. The rest of the time we just flew by the seat of our pants and tried to be as outrageous as possible.

GEORGE TROSLEY

CARTOONIST

If you wanted to get with Mr. Larry C. Flynt, it helped to be a little left of normal. Take George Trosley, for instance: When offered several modern-leaning options for conducting this interview, the HUSTLER cartoonist, whose storied tenure dates all the way back to 1977, chose to submit his answers via handwritten notes. Such is the gonzo spirit of a twisted maverick whose provocative oeuvre comforts the afflicted as much as it afflicts the comfortable.



HUSTLER: You were still living in Philadelphia when HUSTLER launched. So I'm wondering how, pre-internet, you managed to connect with the Ohio-based HUSTLER and its rebel publisher.
GEORGE TROSLEY: Yes, I was living in the Philadelphia area. HUSTLER's first cartoon editor was Dwaine Tinsley. We'd seen each other's work in the other men's magazines, both of us climbing up from the bottom and competing with each other to sell to them. He gave me a call one day and asked if I'd be interested in submitting some cartoons to HUSTLER, where he'd just landed as an editor. The rest is cartoon history!

Like your colleague Dan Collins, you have been cartooning for HUSTLER since 1977. What was it like back then, putting out the best damn magazine in the whole world?
In those early issues, Larry was constantly printing controversial content, and it would put HUSTLER in the news and in the spotlight. It was a lot of fun being part of that. He always encouraged us to come up with cartoons that would cause a stir.

From Dick Cheney to Donald Trump, no one is safe from the searing jabs of your mighty pen. How did you come to discover the power of satire in art?
The hard part was continually coming up with fresh, intelligent points of view for our cartoons, and Larry taught me a lot about how to do that.

We're all still mourning the loss of a legend, but you made it a little easier for everyone with an illustration that is as funny as it is touching. What made you think of Larry passing through the pearly gates and into the pillowy abyss of a heavenly pussy (page 45)?
Some stuff is just obvious. Larry's passing was certainly not funny, but I think he would have enjoyed the cartoon.

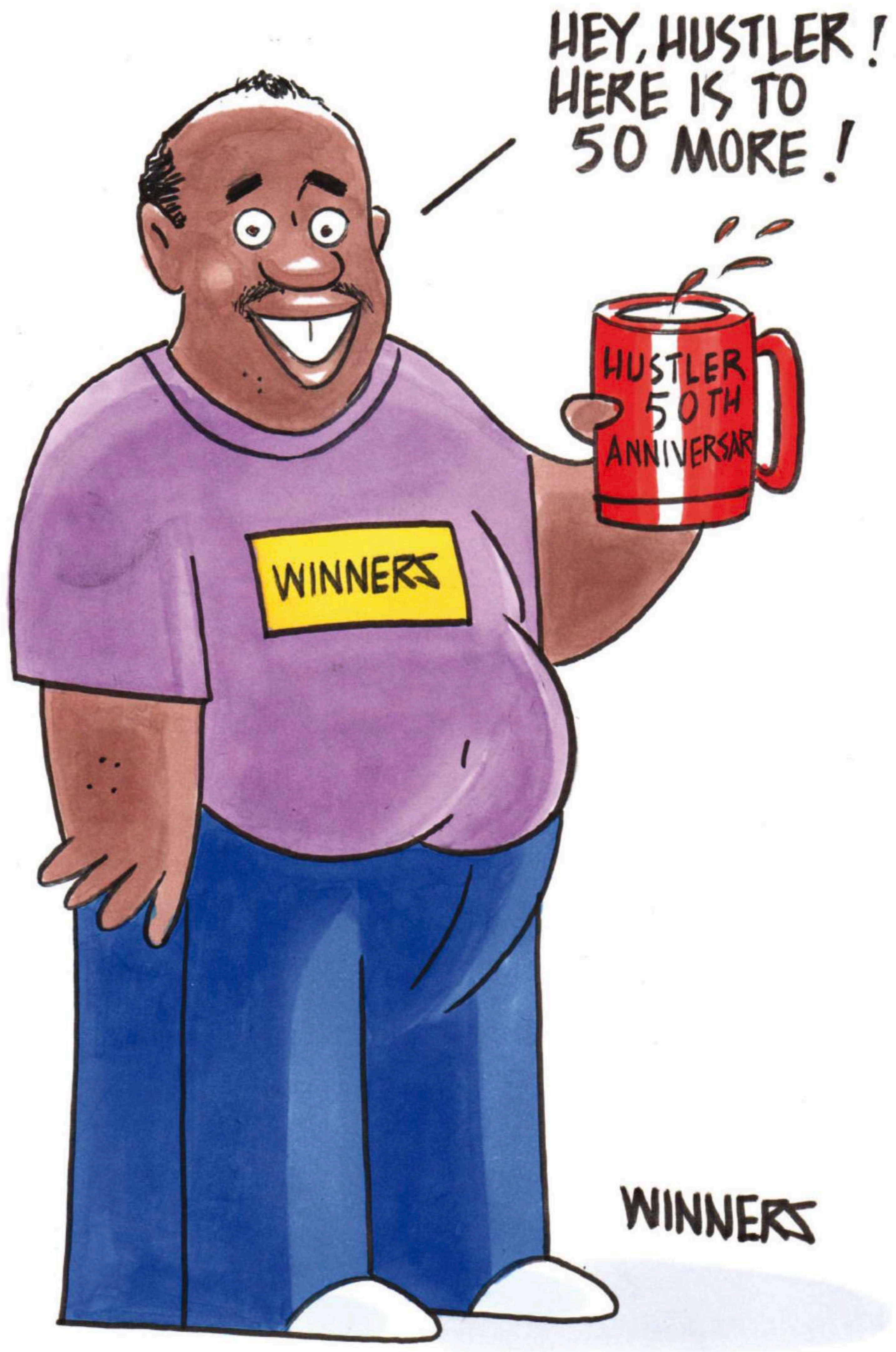
I found a PDF of *HUSTLER Humor* from 1979! Reminisce with me—what were those days like?
After years of having my cartoons rejected by the major magazines of the time, it was fantastic to finally be published in a hot, new, ball-busting publication like HUSTLER. I'm glad that I hung in there long enough for that to happen.

Did you ever think you'd see the day, being interviewed for HUSTLER's 50th Anniversary Issue? If you had to cartoon this moment, how would it look?
I surely wondered how long HUSTLER would last in those early days. The drawing would probably depict me sitting on a mountain of sizzling-hot cartoons with a smoking pen in my hand. How's that for a visual?

GEORGE WINNERS

CARTOONIST

Though he's been slinging sexy cartoons since the '60s, George Winners would wait until 1998 before joining the ranks of HUSTLER's devious hit squad. Back then, the annual office Christmas party was a chance to rub elbows and tip a glass or three. But the morning-after brunch with Larry? That was just for the cartoonists, a tradition George cherished…the brutally honest feedback, less so.



HUSTLER: You joined HUSTLER in 1998 as a cartoonist. It was an interesting time, both politically and culturally. What was it about your work that caught Larry's eye?
GEORGE WINNERS: Dwaine Tinsley was the cartoon editor at the time, and he knew about my work from when I was a contributor to *Players* magazine. We were both selling to them before he joined HUSTLER, so you might say we knew each other? At first, I was only sending in the occasional submission. When *Players* shut down, that freed me up to focus more on HUSTLER. I remember Dwaine saying to me, "Man, send me more stuff that I can put in front of Larry!" He told me that Mr. Flynt had started showing a strong interest in my cartoons. So I owe it all to Dwaine. He told me to go heavy on political stuff, and before long, my cartoons were selling like hotcakes!

Do you remember the first time you saw a spicy cartoon?
I do. It was in a magazine called *Sex to Sexty*. It came out monthly and, as the name suggests, was filled with nothing but sexy cartoons. Actually, they were the first to buy my cartoons—this was back in the late '60s! Sexy cartoons are so much fun.

I grew up reading old issues of *Mad* magazine and comics like *Doonesbury.* There is something incredibly familiar to me about your work. Who are your influences?
The cartoonist who had the biggest influence on me was Ted Trogdon. He was the top cartoonist at *Sex to Sexty.* I loved the way he drew sexy girls; his style blew my mind. It was so simple yet so effective, and his gags were always funny. In fact, he might even be the reason why I started sending *Sex* my cartoons. They didn't pay much, but they bought a lot of them.

It's so hard to pick a favorite, but the cat in jail for "kitty porn" is 100% in my Q-zone (page 40). Did Larry appreciate your humor as much as I do?
Yes, Larry loved my cartoons. He would often tell Anne [Denbok, Editorial Director] to relay to me how much he appreciated my work. I remember the first time I met him, it was at a HUSTLER holiday party. He said to me, "Ah, Winners, my favorite cartoonist!" I felt like he was jerking me around. I couldn't have been his favorite cartoonist; I was just a newcomer! The next morning, however, when we were all having brunch together, he said, "Winners, when you're hot, you're hot. But when you're not, you're…" He never finished that sentence, but I think I knew where he was going.

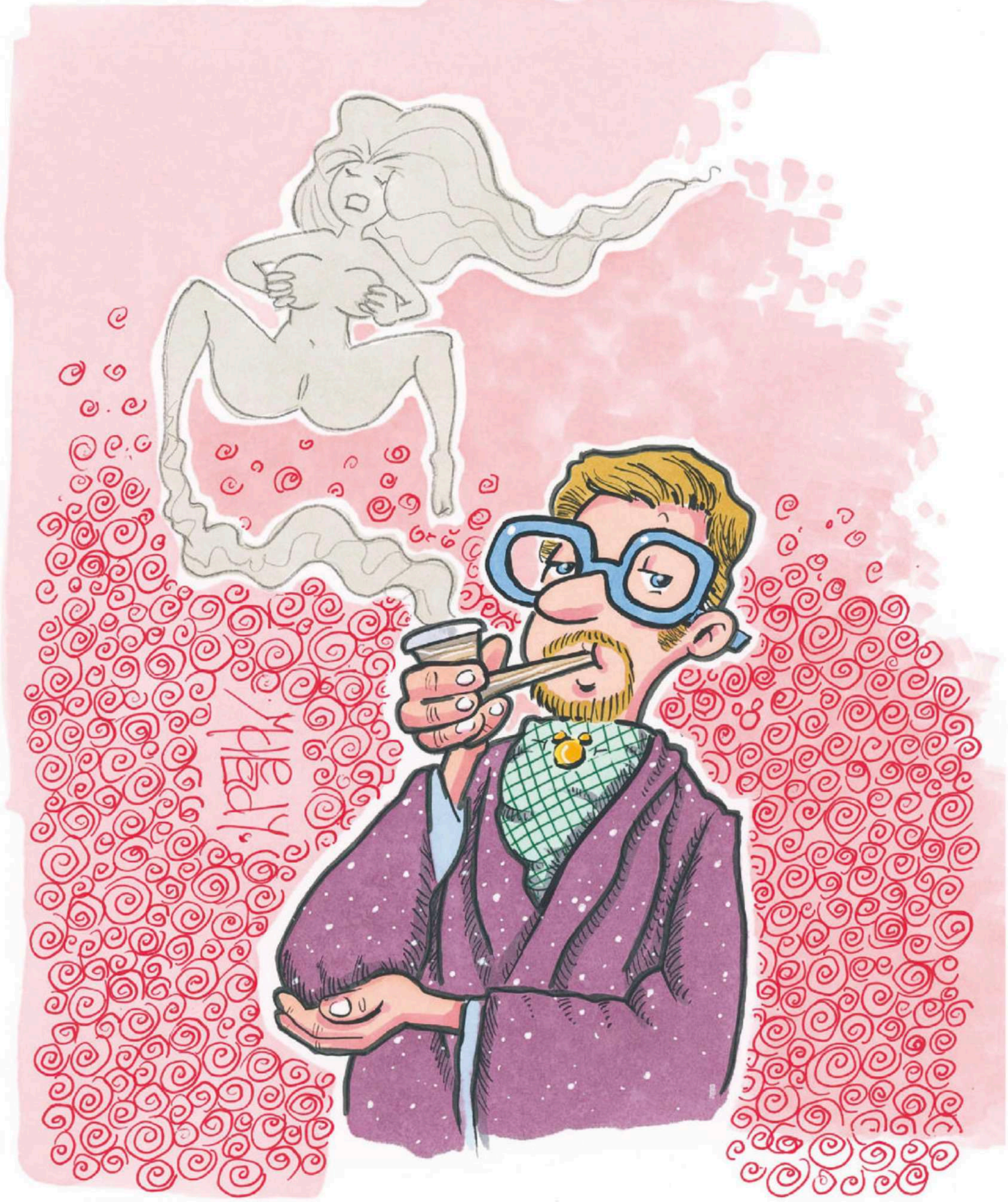
I couldn't help but notice your IMDb entry for the 2007 documentary, *Larry Flynt: The Right to Be Left Alone.* What can you tell us about the experience?
It was such an honor to be asked to be a part of that. Not many people would have taken the stance Larry took to protect one of our most basic freedoms.

There are many HUSTLER contributors who never got to meet Larry. What were your first impressions, and how do you remember him now?
The first time I met him was at that holiday party. One of the other cartoonists, George Trosley, took me over to introduce me. But us cartoonists, we didn't get many chances to talk to him at parties, where everyone was competing for his attention. The brunches were for the cartoonists. That was when we would all learn what we were doing right and what we were doing wrong. We looked forward to it every year, and I think Larry did too.

BOB MULEADY

CARTOONIST

Being a cartoonist for Larry Flynt was, in many ways, a masochistic pursuit. According to illustrator and former HUSTLER Humor *Editor Bob Muleady, nothing froze his nuts (direct quote) more than when Larry would look at his cover art and ask point-blank why it was funny. A proud provocateur, Bob raised the ire of Republicans and occasionally his own wife, whom he would surreptitiously insert into his cartoons. That he remained married and gainfully employed says a lot about this lovable misfit with a penchant for pink.*



HUSTLER: Your mind is a wonder to behold. How the hell did you come up with an idea where Republicans are introducing a bill to arm fetuses against lefty pinko abortionists (page 40)?
BOB MULEADY: Arming fetuses…that's a good cartoon. Where do any of us get our ideas? Who knows? According to Cartoon Editor Bruce David, the three pillars of a HUSTLER cartoon are "sexy, raunchy and outrageous." Republicans have been batshit crazy for quite a while now, and giving fetuses guns to protect themselves seemed like something they would do if they could. One thing is certain, the majority of what we do for HUSTLER can't be used in any other publication. Even the sexy ones are still too "crude" for mainstream. But HUSTLER? That's where we shine.

You even went so far as to illustrate God with a raging erection. So I guess it's safe to say you're resigned to an eternity in hell?
I've already done my time in hell; I worked at Disneyland once. As for sacred cows, I did a number of cartoons making fun of Larry—after I'd gotten a contract, of course. I figured, everyone could take a joke, right? After about three months, Bruce asked me why I was biting the hand that fed me. I would later find out that he was discreetly not showing Larry those cartoons during the edits. Thanks, Bruce!

Generally speaking, we cartoonists came up with our own ideas. We did, however, receive a monthly list of news stories that Larry had seen on CNN. That would give us some direction, but only if we chose to go that way. Suffice to say, if CNN did a story about Trump fucking a flamingo wearing an Ivanka wig, then we might want to do a cartoon about it.

I would say Larry had an agenda about what he wanted to see in the magazine, but most of our cartoons were our own creations. We had agendas too. My pride and joy was the 2019 HUSTLER Christmas card, where Trump had been shot dead on Fifth Avenue and everyone was cheering. It ended up on Fox News with a Republican senator saying the secret service needed to investigate and prosecute. I think it was Mike Lee or Mike Johnson? The purpose of art is to evoke an emotional response, and I succeeded. [**Editor's note:** It was indeed current Speaker Mike Johnson. Nice work, Bob!]

For those of us who only joined HUSTLER in the 21st century, what was it like back when porn still lived in the shadows and hedonism reigned supreme?
I saw my very first copy of HUSTLER in the Air Force, circa 1976. Some guy had one lying around, and I've always loved cartoons, so I took a gander. Back then, I wasn't prepared for the blatant raunchiness of those illustrations. I wondered how they got away with it. At the time, it was not so easy walking into a 7-Eleven to buy the latest issue; I remember how I would sort of ease into it by also asking for the latest *Playboy*.

And all the pink on display—holy smokes! If guys wondered what a vagina looked like, all they had to do was purchase a copy of HUSTLER. It was quite scandalous. And great cartoons. Never in a million years did I ever think I would get to see my work gracing its pages. It's been an incredible experience working with Dan Collins, John Billette, George Winners and George Trosley, my notorious cartoon brothers.

If Larry Flynt were still with us today, how do you think he would be celebrating HUSTLER's 50th anniversary?
If Larry were still alive, I imagine he would spend HUSTLER's 50th anniversary with two 25-year-olds. I know I would.

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DWAINE TINSLEY

CARTOONIST & HUMOR EDITOR

"My idea for the humor in HUSTLER was to create the dark, irreverent, iconoclastic humor that you never saw in other magazines, but that you heard people talk about around the office watercooler. That meant that we had to be different, and Dwaine became an integral part of that." **—LARRY FLYNT**

CHANEL CAMRYN

HARDCORE

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I was really excited when I found out I was going to be in the Anniversary Issue. I was like, *Oh, my God!* I had just won the AVN Award for Best New Starlet, and now the 50th Anniversary of HUSTLER!

"My grandmother always had a stack of HUSTLERs in the bathroom. I'm sure they were for my grandpa—and yeah, they were freaky-deakies. I used to look at them because I thought the girls were really pretty. I've actually been trying to get a vintage collection. I wish I would have kept my grandmother's—she had a lot. I love the old covers; they were just so good." >>

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“I think HUSTLER’s legacy is about empowering women. That’s what all sex-related work means to me. Everywhere else in society, men are put on a pedestal, but women run the show in porn. It reverses the roles in a way. It’s kind of cool.

“When I was first nominated for AVN’s Best New Starlet, I really didn’t think I was gonna win and kind of told myself that right up until the moment I walked up onstage. To be honest, winning awards is not something that I’m striving for, ever. It’s nice, but I just love my job. I like getting to have sex and being paid for it—getting to make a lifestyle out of something that’s so fun and meeting so many people. It’s never been about the money for me. It’s more or less about being a hardcore badass. In fact, when I first started, there were multiple times when I walked off set and was like, *Oh, shit, I forgot my check.*

My goals for the near future are all about being the most hardcore performer I can be. I have a DP coming this year; I’m super excited to do another first. I’m definitely going to do an airtight. I’m gonna get to double anal, and I’m hoping to do a triple anal at some time in my career. I really just want to see how many dicks I can stuff in each hole.”

Happy 50th,
HUSTLER!
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CHANEL'S VITAL FACTS

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AGE: **22**
HEIGHT: **5-2**
MEASUREMENTS: **34B-25-34**
FAVORITE POSITION: **Missionary**
X: **@thechanelcamryn**
INSTAGRAM: **@realchanelcamryn**
WEB: **thechanelcamryn.com**

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PHOTO COURTESY MATTI KLATT

MATTI KLATT

PHOTOGRAPHER

Apart from Larry himself, few people had a greater impact on HUSTLER Magazine than the photographers, including wunderkind Matti Klatt. The German-born uber-talent persevered through the decades, driven by dedication and indifferent to the trappings of success. In 2015, he retired to Cuba to paint. Modest to a fault, you would never guess that Matti was the motherfuckin' man back in the day. Here for the first time ever is his incredible, indelible story.

HUSTLER: How did a nice German boy like you end up working for Larry Flynt?

MATTI KLATT: Growing up in this little village in Germany, my father had subscriptions to American magazines like *Playboy*, *Look* and *Life*. I was the only kid who had access to that world—this was back in the '50s. Then we moved to Hamburg, and every month I would buy the new issue of *Playboy*. So I guess that was when the seed was sort of planted, although I never consciously pursued a career as a nude photographer.

At the time, all the top photographers were in Europe. I worked with the best of the best in Hamburg, then moved to London, where I lived for three years. And that's where I met Suze Randall. She was a model at the time, but wanted to be a photographer, so I worked with her on how to do lighting and stuff.

We tested girls in London, one of whom would go on to become Playmate of the Year in *Playboy*. And Suze was so smart—she had the model sign an agreement that said Suze could be the only one to photograph her should they want to feature her. So that was her ticket to Chicago. We lost touch, and I was at a crossroads: either go back to Germany and settle down or move to America, where I had contacts in L.A. through my London work.

"California, here I come!" How did it go?

I was there for two weeks and decided, *This is not my place.* It was kind of weird. Then on my last night, I went to the only place that I knew on Sunset Boulevard—the Rainbow Bar & Grill. And who do I run into but Suze! The very next day I moved in with her and her husband, and we lived together for almost two years.

I gave all my energy to her, building a studio: lighting, equipment, etc. And in exchange she gave me family. And that's how I got introduced to the people from *Playboy*. I was 27 when I started working for *Penthouse*, but that was short-lived because Larry Flynt, who was moving HUSTLER from Columbus to L.A., was looking for a third contract photographer. They did a contest, one outdoor shoot and one indoor shoot, and I was the winner. So I got a three-year contract with HUSTLER! I couldn't believe it. I never intended to be a nude photographer; it sort of happened by accident—a wonderful accident that became a wonderful life.

What a time to be a photographer for HUSTLER.

It was a very exciting time, working for a magazine that was kicking ass and had lots of money to spend. There was no internet, so there was no free and easy access for people who were into beautiful naked girls posing on exotic beaches. There were magazines, and that was it. HUSTLER was the fastest-growing publication in publishing history, going from one to a million within a year; that's how Larry bought his private jet!

Of the photographers from that period, I was the youngest and most disciplined. I knew what an opportunity this was and how important it was that Larry trusted me. When I proposed a photo shoot in Greece, he would give me the money—no questions asked—to fly in models from Budapest and Prague. I didn't have to get on my knees and beg and explain why it would be worthwhile. These trips would cost thousands of dollars, and he'd sign off every time.

This lasted for over 20 years. I've shot in Australia, Spain, Hawaii, Mexico, Brazil, and each time I would come back and get paid. It was a dream come true, but it required discipline. I had to come back with the goods. Don't get me wrong, I'm no stick in the mud; on the last day, when I had the shots—that's when we'd celebrate. But otherwise, we had to get up at six in the morning to do makeup, get the right light, etc. Yes, I was young, but also very aware of how I was part of an organization that trusted and supported me. And I always came back with the goods.

What about shooting in L.A.?

We had a huge studio in Culver City with carpenters and drivers, the works. Plus, I had access to all the Hollywood props: John Wayne's cowboy boots, Kevin Costner's *Waterworld* wardrobe…anything. Whatever ideas I came up with, it would be ready the next day. No one looking over my shoulder, free rein, sky's the limit. Imagine, having people to build your fantasy from scratch, no expense spared—what an opportunity. I was careful not to jeopardize the freedom and trust I had worked so hard to earn. Drugs were rampant then, but I wasn't interested. Well, maybe a puff of marijuana, but that's it.

> "I NEVER INTENDED TO BE A NUDE PHOTOGRAPHER; IT SORT OF HAPPENED BY ACCIDENT—A WONDERFUL ACCIDENT THAT BECAME A WONDERFUL LIFE."

How involved was Larry?

For a few years, he was sort of out of order. The constant pain; the morphine he had to take just to exist; the revolving door of art directors. The three of us—James [Baes], Clive [McLean] and I—we kept producing through thick and thin. Then Larry sort of woke up after he had the operation where they detached his nerve endings from his spine. When Larry would approve the shoots for the next month, sometimes he would say something, but never, "We have to change this" or "I don't like the look of that." Not with me, at least. Total trust. In fact, the only time he rejected one of my ideas was when I shot a black girl and a white supremacist with a swastika tattooed on his forehead. I thought, *This is HUSTLER. Let's go radical!* Well, Larry took one look and almost swallowed the loop he was looking through.

I'm picking up a lot of "right place, right time" in your story.

To be the right age in the '60s and '70s…it was incredible. I saw Jimi Hendrix when I was 17 at some little club in Hamburg's red-light district, then London in my 20s, where I became the man. And finally, L.A., where it all came together. And when you're in the business of photography, at that level, people invite you to shit. When it comes to organized socializing, I guess it's nice to have a blond Viking that works for HUSTLER at your party or whatever. All of a sudden I had all these invitations to this and that, but it was all bogus, because I didn't go to L.A. with the intention of rubbing elbows and wanting to smell the stardom and stuff like that. Not at all.

Yeah, but come on—you must have had some fun.

When Suze was still working for *Playboy* and I was doing little jobs for them, we went to the mansion, which is like a big privilege. So we were at Hefner's party, and I was totally starstruck. Everyone is dancing in that big entrance room, from Kareem Abdul-Jabbar to Warren Beatty and Clint Eastwood. And the next thing I know, Suze is on her ass with no knickers on and her legs up in the air, still dancing. And there I am, wanting to disappear into a hole in the ground. Everyone is making a huge circle around us, watching—me a bright shade of purple and Suze absolutely loving it.

You are HUSTLER's longest-running photog, shooting from 1979 right up until 2015. What has a life with Larry Flynt taught you?

I learned how disciplined he was and what an amazing memory he had. And he knew how to seize an opportunity. Larry could spot talent. I got my chance, and I will forever be grateful to him for that. He always said that he had an open-door policy for the three of us, and he really meant it. There were situations where he came through big for me. We had free rein and I never abused it. Every photographer dreams of doing what they love for a living. And getting paid to travel? Looking back, I couldn't be happier if I were twins.

Was it worth it?

If we had to hike half an hour in the blazing sun to get the shot, then that's what we were doing. I didn't care; I had to do it so I could sleep at night. And I never cut corners. We'd be in the desert, schlepping generators for a mile in 120-degree heat to get that one shot that I needed. I had to be satisfied with myself. If I had to fake it, well, I would be an unhappy guy. And I'm a better man for it.

Is there a coda to your time with HUSTLER?

The tenor of this whole thing is that I'm a lucky, lucky man. The chance meeting with Suze at the Rainbow on my last day in L.A. Technically I was ahead of her; what she taught me was persistence and discipline. She gave me family; she gave me a home; she gave me security for almost two years. And in those two years, I sort of found myself in Hollywood. I will always be indebted to her for that and happy how fate made it that way. Because here I am in my house in Cuba, feeling no pain. So there.

PHOTO COURTESY SUZE RANDALL

SUZE RANDALL

PHOTOGRAPHER

As porn royalty goes, she's America's Queen Mother of Smut. Hall of Fame photographer Suze Randall's imprint on adult entertainment—specifically magazines—is indelible. But her favorite pastime of yesteryear? Busting Larry's chops…and getting away with it!

HUSTLER: What did you mean in the lead-up to this interview when you said, "I'll try to be as rude as Larry loved"?
SUZE RANDALL: Well, we fought all the time, and that's what I loved about him—his aggression and his mania. Most people were petrified, but I used to give him hell right back. One moment I remember: It was back in Ohio, and we were having a meeting with all the staff. He would say things, and I would heckle him each time. And he would pretend it was the people in the back and threw them all out!

Back then, as a woman, I imagine you had to have pretty thick skin to work in adult entertainment.
I don't know if it was the thick skin, but I was brought up by my parents to fight bullies—even in kindergarten! [British musician] Dave Mason was at school with me, and I used to protect him because he was a bit fat, chasing bullies into the men's bathroom. I always loved fighting, so Larry was great for me.

Can you recall your first encounter with him?
I met Larry, oddly enough, at the Playboy Mansion. Hefner invited him to his Sunday afternoon party because Larry was threatening to publish stories of how Hef was having an affair with another girl—not Barbi Benton. So Hefner, in all his stupidity, thought that if he invited Larry up to the mansion that he wouldn't do that. And what they did at the Playboy Mansion was ignore you. He was there sitting at the outside bar, but nobody was talking to him; they had no idea. That's why I was popular at *Playboy*: I danced and flashed my bushy pussy to everybody and got everything going. And I'm English, so I know how to talk to people. Larry was being ignored. I immediately realized who he was and went to sit next to him, and we got along really well!

Your daughter, Holly Randall, was interviewing performer Nicole Aniston, and pressed to describe you with three words, Nicole said "prolific, iconic trailblazer." Let's zero in on the last part: How does it feel, smashing the glass ceiling for female photographers in adult entertainment?
It feels great, but that wasn't the intention. We were just broke! I was a nurse in London when I met my husband, and they didn't pay nurses very well back then, sort of a Florence Nightingale situation. I met my husband at a party, and he got me stoned. He was a writer—a wonderful, brilliant man. And he persuaded me to do a bit of topless modeling on the side so we could make extra money. I guess I was a good dancer, but I never thought I could be a model because I wasn't that tall or anything. And it took off! My photographer, David Hurn, told me, "For heaven's sake, keep your clothes on, Suze," and made me do regular modeling. But I didn't like it because the men are so self-important; they make you so stiff and nervous. So I started photographing my girlfriends behind the scenes and then selling them to *The Sun* newspaper.

That's when everyone jumped—oh, wow, a woman photographer! My poor husband, we were trying to make him famous and rich, but I actually ended up grabbing all the attention because I was this silly nude model and photographer who didn't know what she was doing but kept on doing it anyway because I had to make money.

Holly recently launched a Kickstarter campaign to rerelease your groundbreaking memoir, *Suze* (1977). You were working with *Playboy* at the time, and when Hugh Hefner got wind of it, he had you marched out of the mansion. Any regrets?
No regrets! It was really boring at *Playboy*. They flew me over with model Lillian Müller, who I had been shooting in London, and Hef fell in love with her. There is such an advantage to being a woman if you're not a pussy—you can go anywhere. So they flew me over only to then try and persuade me to go home because I didn't know what I was doing. I told them, "Oh, well, I guess I'll just have to sell my pictures to *Penthouse* then, won't I?" So they kept me.

The head of photography for *Playboy* at the time was a woman, and she took me under her wing just to piss off the other guys. She taught me a lot—not so much technically, but the posing, covering wrinkles and so on. I learned a lot in the years I worked for *Playboy*, but they were very boring there.

If life at the mansion was so dull, then why would Hefner have taken such offense to your memoirs?
My husband, Humphry [Knipe], wrote it; I just did everything. I told Hef's secretary about it, and she said, "Oh, it's fine, Suze. Just don't talk about drugs." I thought that she told Hef, but nobody ever told him anything. Because he was the king, and no one wanted to piss him off. It's hard being that rich and famous, because nobody tells you the truth. So I got thrown out and started working for Flynt, until I got thrown out of there. I got thrown out of everywhere. The big advantage of this is how nobody would work with me, so I had to work on my own. By the time the internet came into being, I owned all my pictures! Sometimes bad behavior is a good thing.

> **"THAT'S THE NICE THING ABOUT NUDITY: YOU DON'T HAVE A WHOLE CREW OF PEOPLE TRYING TO JUSTIFY HOW GOOD THEY ARE; IT'S JUST YOU AND THE LIGHTING GUY."**

You were the first female photographer to be credited in HUSTLER. Tell us, how does Suze Randall bring out the best in her models?
By not knowing what you're doing. They end up laughing at this silly girl who's putzing around and talking and being a joke all the time. So that would help them relax.

I was really good at posing girls, but for lighting I had an amazing assistant. He was a drug addict, and he would have been famous in his own right if it weren't for his addiction. I was good at getting the right people to work with me. Ambiance and people are very important—and not too many people either. That's the nice thing about nudity: You don't have a whole crew of people trying to justify how good they are; it's just you and the lighting guy.

And we had a lot of time back then; I would sometimes spend a couple of days on one layout. Poor Holly, she has to do four layouts in one day…I would do four days for one layout, you know? Plenty of time for models to get into the groove.

What is your most lasting memory of Larry Flynt?
We fought. We played. I got him stoned once, and he was just like a little baby. The most powerful person he had was Althea. She was amazing…a real ass-kicker, and I loved her; we got on really well.

In *The People vs. Larry Flynt*, there is a pivotal scene where a photographer tells the model not to open her legs too wide. And Larry marches over and is like, "No—that's what it's all about!"
It was so difficult. I spent years trying to work out how to shoot pussy, because it's really quite ugly. We tried all sorts of things—rather than a hand opening it, I experimented with glue, with chewing gum… It didn't work. It was very hard shooting a good pussy. Really challenging.

What about shooting your own pussy? You posed for HUSTLER in the June 1977 issue, and I understand the layout was self-shot?
I wasn't going to have some guy shooting me, telling me what to do—no way. I had a mirror behind the camera so I could see myself. I had a nice assistant—I think it was Matti Klatt at the time. I just did it all for attention.

Flash-forward to 2024: You attended the AVN Awards in January as Holly's date? What are your thoughts on where adult entertainment is today versus when you first started out?
She made me go. Truth be told, I didn't socialize much with the rest of the industry; I thought they were a bit dull. But that night was more interesting than in previous years, maybe because I was sat in the front row. Holly dragged me up, and I got to be vulgar onstage—that was good. But no, I'm not terribly inclined to socialize… except with people like Larry. I'm also very competitive, so you wouldn't ever see me socializing with [HUSTLER photographer] Clive McLean or my other competitors. You gotta stiff 'em!

What about performers? Did you meet anyone whose work you enjoy?
I just used to shoot and that was it. My husband was the perv; he would edit the photos and put my website together for me. I was just there, in the moment. I had some good friends, like Stormy Daniels. We both ride, so we'd ride together.

Horses? To this day?
When she's in town.

And what do Suze Randall and Stormy Daniels chat about when they're riding horses together?
Oh, I don't know. Life?

Take us back to 1999, when you were inducted into the AVN Hall of Fame—did it feel like validation?
I don't really remember that night…Alzheimer's [*laughing*]. I like being the center of attention, but I move on. I just want to be rich and spend money and party and muck horses. That's what I do for the most part. I'm really lucky, living on this ranch—it's bad behavior that got me here! **H**

HUSTLER THE STARS

The beautiful women who have graced our pages over the past 50 years have been too numerous to count. (Trust us, we've asked interns to try, and well, they keep getting distracted.) Yet certain stars have shone so brightly through the decades that they have earned their rightful place in our 50th Collector's Edition.

Some caught their first big break in HUSTLER; others chose to shoot for us at the height of their careers. To narrow down the list to the 15 industry powerhouses who follow was a near-impossible task. At times it brought this staff to fisticuffs. And we apologize in advance if your favorite did not make it into these pages. Difficult choices had to be made for us to happily celebrate HUSTLER: THE STARS.

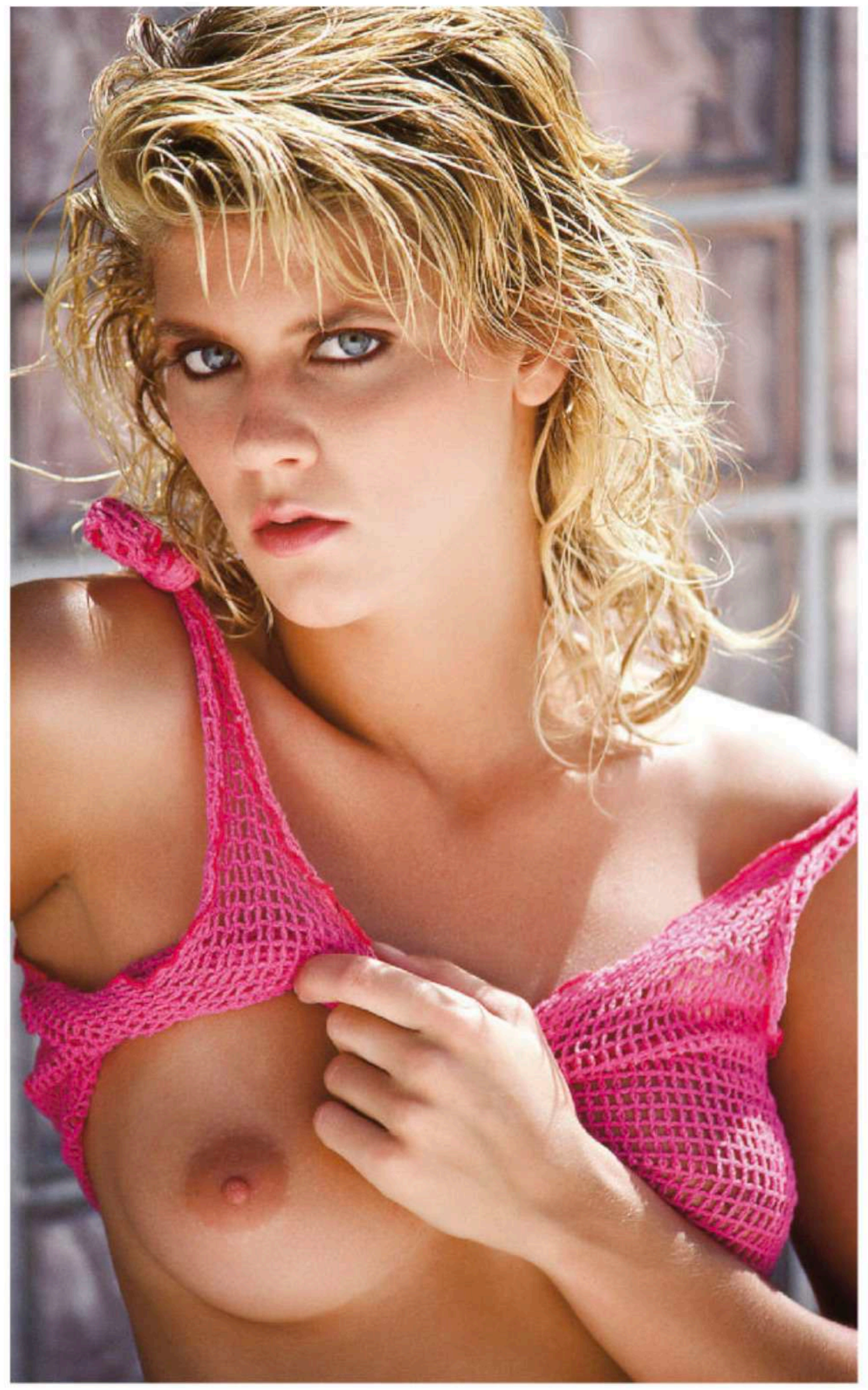
We humbly recognize these performers as our bread and butter and bow down before their beauty and prowess. As Larry said, "I've always felt that women are at their most glorious when they're in their birthday suits. And if there's anything in my life that I ever felt like worshiping, it was a woman."

"STUD FINDER"
CLIVE McLEAN

JENNA JAMESON
November 1994

GINGER LYNN

October 1985



"X-RATED SUPERSTAR"
MATTI KLATT

"UNDER THE HOOD"
CLIVE McLEAN

JESSE JANE

September 2004

SUNNY LEONE

Holiday 2001

"LUXURY COOZE"
CLIVE McLEAN

"CHEATERS WIN"
CLIVE McLEAN

STORMY DANIELS & MARY CAREY

May 2003

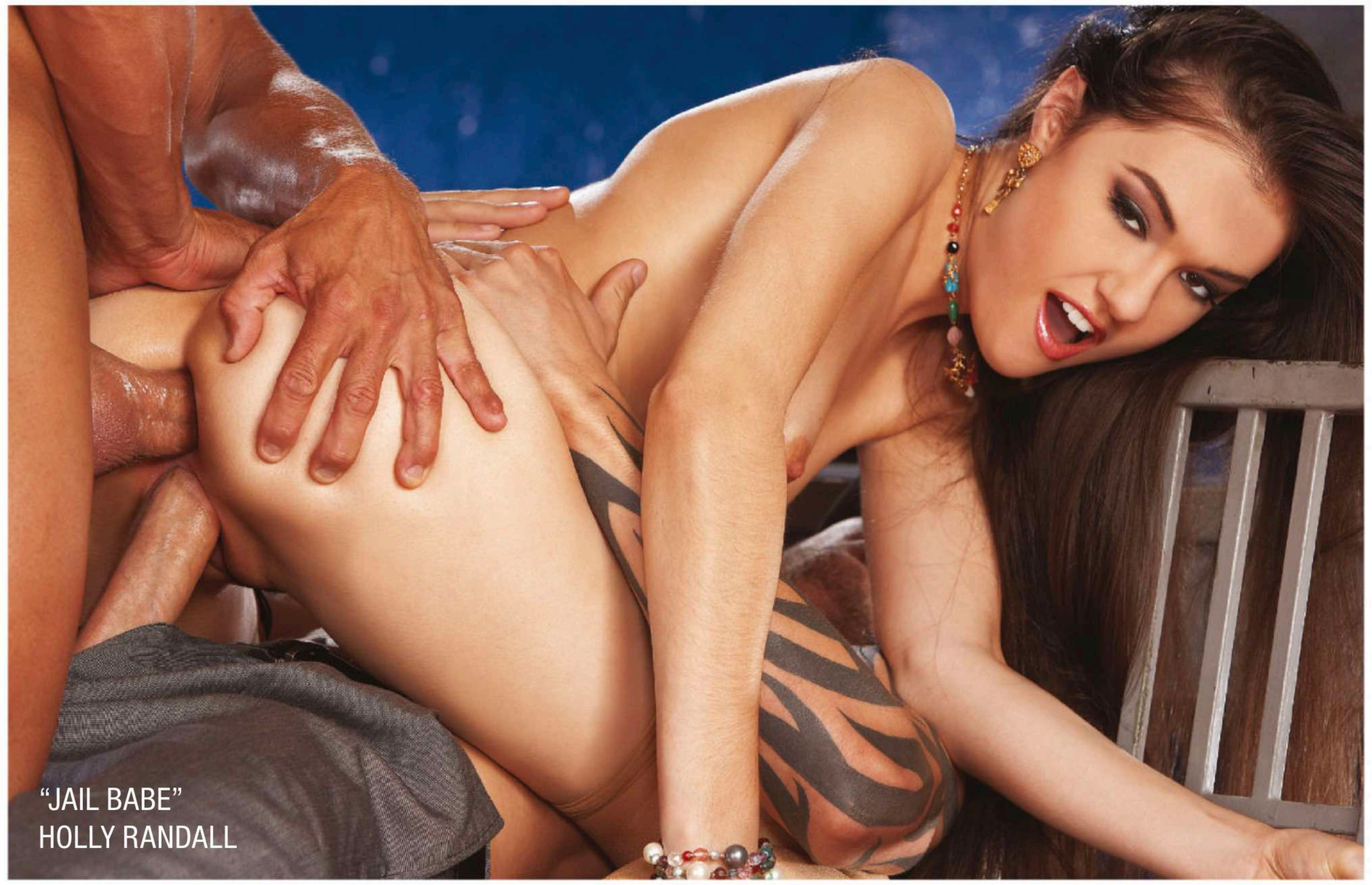
KAYDEN KROSS

April 2006

"CALL OF THE WILD"
LAURENT SKY

SASHA GREY

January 2007



"JAIL BABE"
HOLLY RANDALL

ALEXIS TEXAS

July 2009

"FACE VALUE"
MARK LIT FOR DIGITAL DESIRE

"LET'S GET INTO IT"
HOLLY RANDALL
PRODUCTIONS

KIRA NOIR

October 2020

AUTUMN FALLS

May 2020

"FALL IN LOVE"
VICTOR LIGHTWORSHIP

MIA MALKOVA

November 2017

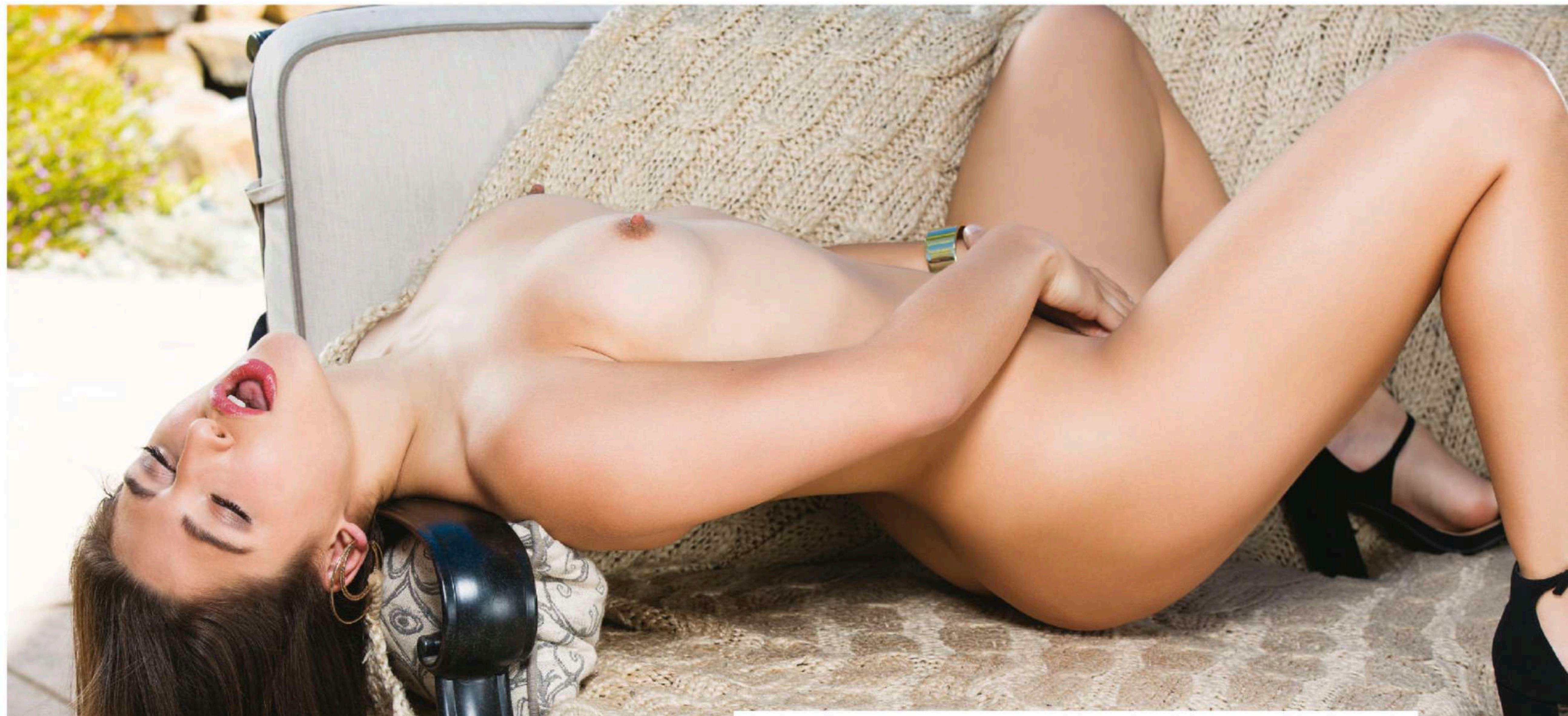
"HOPELESS ROMANTIC"
TAMMY SANDS

VINA SKY

October 2022

"SKY HIGH"
HOLLY RANDALL
PRODUCTIONS

PHOTOGRAPHER
MONTH 'XX



"MIAMI HEAT"
VICTOR
LIGHTWORSHIP

ABELLA DANGER

Anniversary 2018

ANA FOXXX

August 2022

PHOTOGRAPHER
MONTH XX

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"SEXXXY"
HOLLY RANDALL
PRODUCTIONS

"IN THE DRIVER'S SEAT"
HOLLY RANDALL PRODUCTIONS

ANGELA WHITE

July 2022

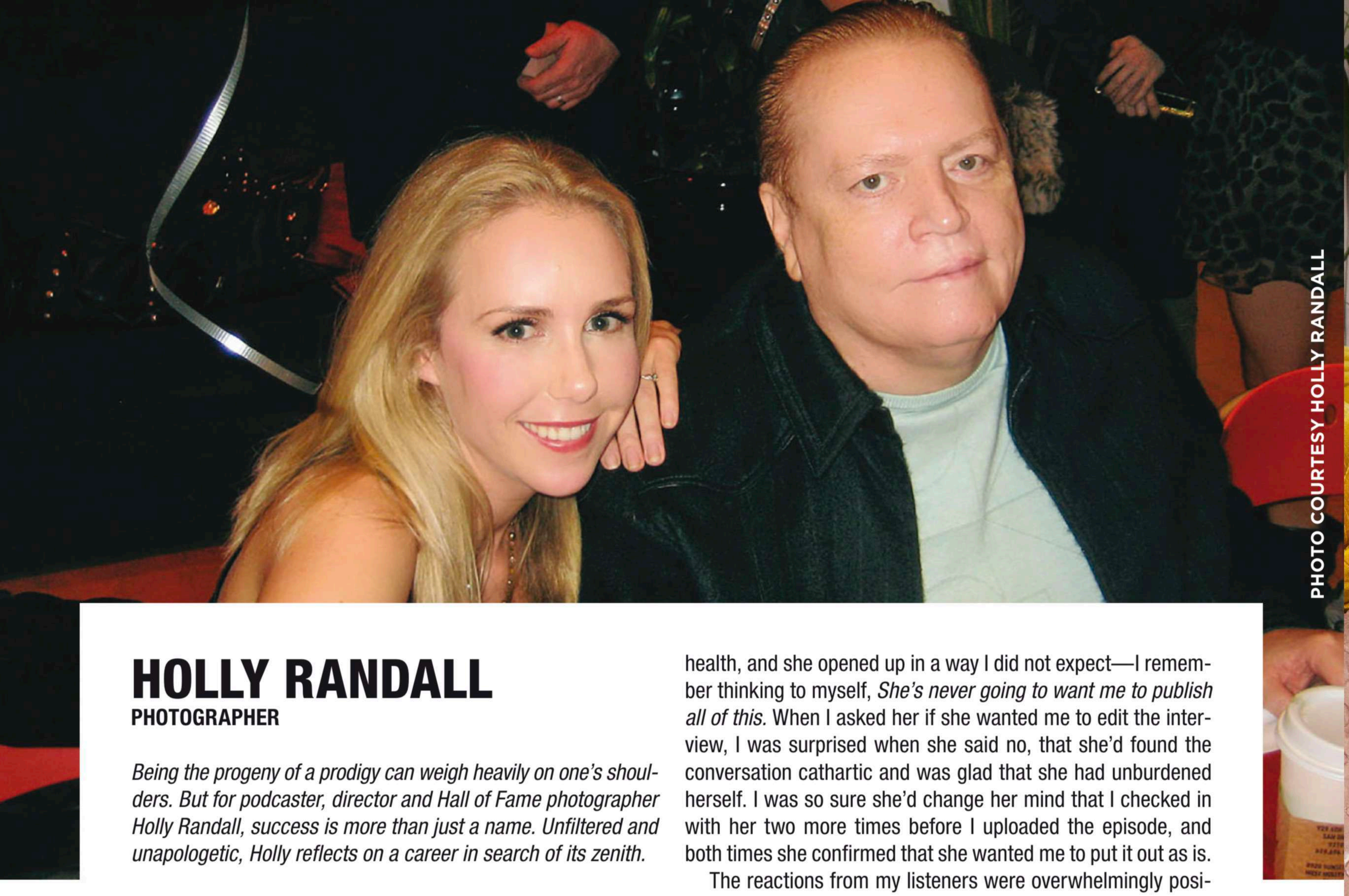


PHOTO COURTESY HOLLY RANDALL

HOLLY RANDALL

PHOTOGRAPHER

Being the progeny of a prodigy can weigh heavily on one's shoulders. But for podcaster, director and Hall of Fame photographer Holly Randall, success is more than just a name. Unfiltered and unapologetic, Holly reflects on a career in search of its zenith.

HUSTLER: Take us back to 2007, when you first started shooting for HUSTLER.
HOLLY RANDALL: That was right before I split from working full-time for my mother to start my own business. I was ready for a shift in my career and confident enough to strike out on my own.

Was it tough following in your mother's footsteps?
It was hard at the beginning. I was "Suze Randall's daughter." She was always supportive of me, but the person who probably guided me the most was my father. He used to always call me his "little executive" and would tell me that I was destined for great things.

You were born when your mother, Suze, was a photographer for HUSTLER. They even announced your birth in the magazine! Do you believe in destiny?
I always knew I wanted to be a photographer and take beautiful images of women, so it made sense when I found my niche in erotic photography. What my mom enjoyed about the adult industry are the same things I do: the creative freedom, the ability to be truly independent and the people in it.

Your podcast, *Holly Randall Unfiltered*, offers up raw, honest conversation that isn't afraid to be controversial. What guest marked you the most and why?
Well, I have a very clear but very sad answer to this question: August Ames. August was my ninth interview, at a time when I really didn't know what my show was going to be. I thought I'd just sit around with porn stars and tell funny stories, but that changed with August. I asked about her struggles with mental health, and she opened up in a way I did not expect—I remember thinking to myself, *She's never going to want me to publish all of this.* When I asked her if she wanted me to edit the interview, I was surprised when she said no, that she'd found the conversation cathartic and was glad that she had unburdened herself. I was so sure she'd change her mind that I checked in with her two more times before I uploaded the episode, and both times she confirmed that she wanted me to put it out as is.

The reactions from my listeners were overwhelmingly positive. People who'd had their own issues with depression really related to her story. And everyone was so appreciative of her raw honesty. In a world where our job is to spin fantasy for sexual gratification, August really showed everyone her humanity behind the porn facade. And that's when I realized my show could be about more than just the porn industry—it could be about people, and the universal story of how we are all connected through our struggles and triumphs.

In 2019 you were awarded the XCritic Lifetime Achievement Award, and earlier this year you were inducted into the AVN Hall of Fame. But it seems like you have yet to peak.
Yeah, I definitely feel like my story isn't over. I'm currently working on a big spatial web platform. We are finally ready to launch this summer, and I couldn't be more thrilled.

What is the secret to bringing out the best in your models?
Making them feel safe, beautiful and cared for. It's really that simple.

And what separates HUSTLER from other magazines?
HUSTLER was always clear with regards to its directive—that it was a porn magazine—and that's why people bought it. The content was always beautiful, and Larry was unwavering in his vision. And the covers were always really important.

How would you toast Larry on this monumental occasion?
I would say thank you for changing the world, Larry—there will never be anyone else like you. It was an honor to know you and grow up in your presence. H

PHOTO COURTESY ELLEN STAGG

ELLEN STAGG

PHOTOGRAPHER

Are you a fan of Saturday Night Live*? Photographer Ellen Stagg would like to remind you that were it not for the trail blazed by HUSTLER and Larry Flynt, shows like* SNL *might not exist. The fight to protect First Amendment rights continues to this day thanks to the uncompromising artistry of proud Americans like Ellen.*

HUSTLER: You began photographing for HUSTLER in 2020 and went on to land four consecutive anniversary covers, from 2020 to 2023. Can you recall how it felt, holding the first one in your hands?
ELLEN STAGG: It was surreal, because that was the very first shoot I did for HUSTLER. I was beyond shocked…I was flattered and very excited. We were in lockdown then, so there was only so much you could do at the time to celebrate, but I did buy a *bunch* of copies! And I love that cover so much because it's not retouched at all. The flag you see in her sunglasses? I was actually holding up a flag while I was shooting her, stars and stripes in one hand while holding the camera in my other.

Do you remember your first brush with porn?
My dad loved to collect dirty postcards. We'd go to Europe, and my dad would find these postcards, like a topless lady on the beach, and mail them home to his friends. This was back in the day before the internet, when you could send lewd things through the mail and shock your postman. After he passed away, I inherited his collection, upward of 3,000 postcards and greeting cards, maybe more—Annie Sprinkle, Helmut Newton, naked ladies, bare butts.

One of your first professional shoots was with Justine Joli. What was it like to work with a bona fide superstar at that early stage in your career?
I didn't even know how big she was at that time. And it snowballed from there, with other models wanting to work with me. In hindsight, I think I lucked out because I was a little bit naive and clueless. I guess I don't do that much research about my models, because I want to meet them on their level. Maybe I'm just pleasantly naive that way, where I see models for who they are.

You also shoot for BARELY LEGAL and TABOO. What is the secret to your universal appeal?
Maybe because most of my shoots, it's just me and the model—very small and intimate. I've had so many of my models tell me, at the end of a shoot, how great they feel about the experience. They walk away feeling good about themselves. And I feel like I did my job, where I got great photos while uplifting them in the process. If your model feels good, they look good in photos.

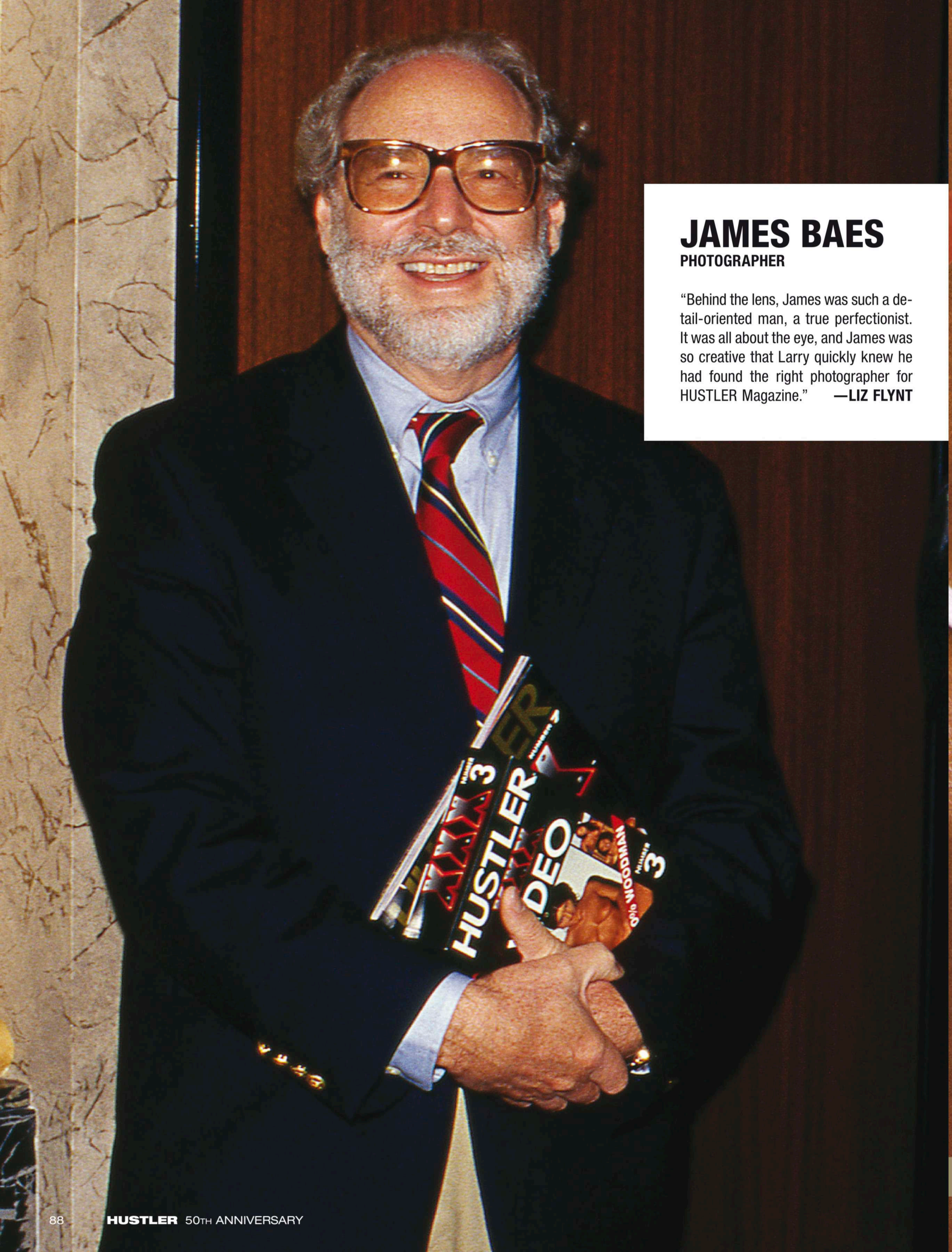
If you could go back in time and shoot for HUSTLER during any era, when would it be?
Definitely the '70s and '80s, when HUSTLER was breaking ground and pushing the envelope. Also, the budgets back then were so big! When it comes to models, getting to work with Belladonna or even Nina Hartley would have been incredible.

But I'm not so picky about my models as much as I prefer they are a good, cool person to work with. Are they fun, or are they going to act like a diva?

Has shooting for HUSTLER been a rewarding experience?
Completely. It has been so rewarding—especially for the anniversary issues! I've had people say, "Oh, that's American-flag-MAGA imagery," and I'm like, "It's not MAGA. It's Larry Flynt." It's about the First Amendment and standing up for our constitutional rights.

The fact that Republicans have co-opted our flag to the point where people no longer feel like they can celebrate it is sad to me. So I explain how Larry stood for freedom and justice, as do the many talented women I work with. And that's when everybody's eyes light up. *Saturday Night Live* couldn't do what they do without Larry going all the way to the Supreme Court.

What do you think your father would have to say, reading this interview?
He would be very, very, very proud and really excited. H

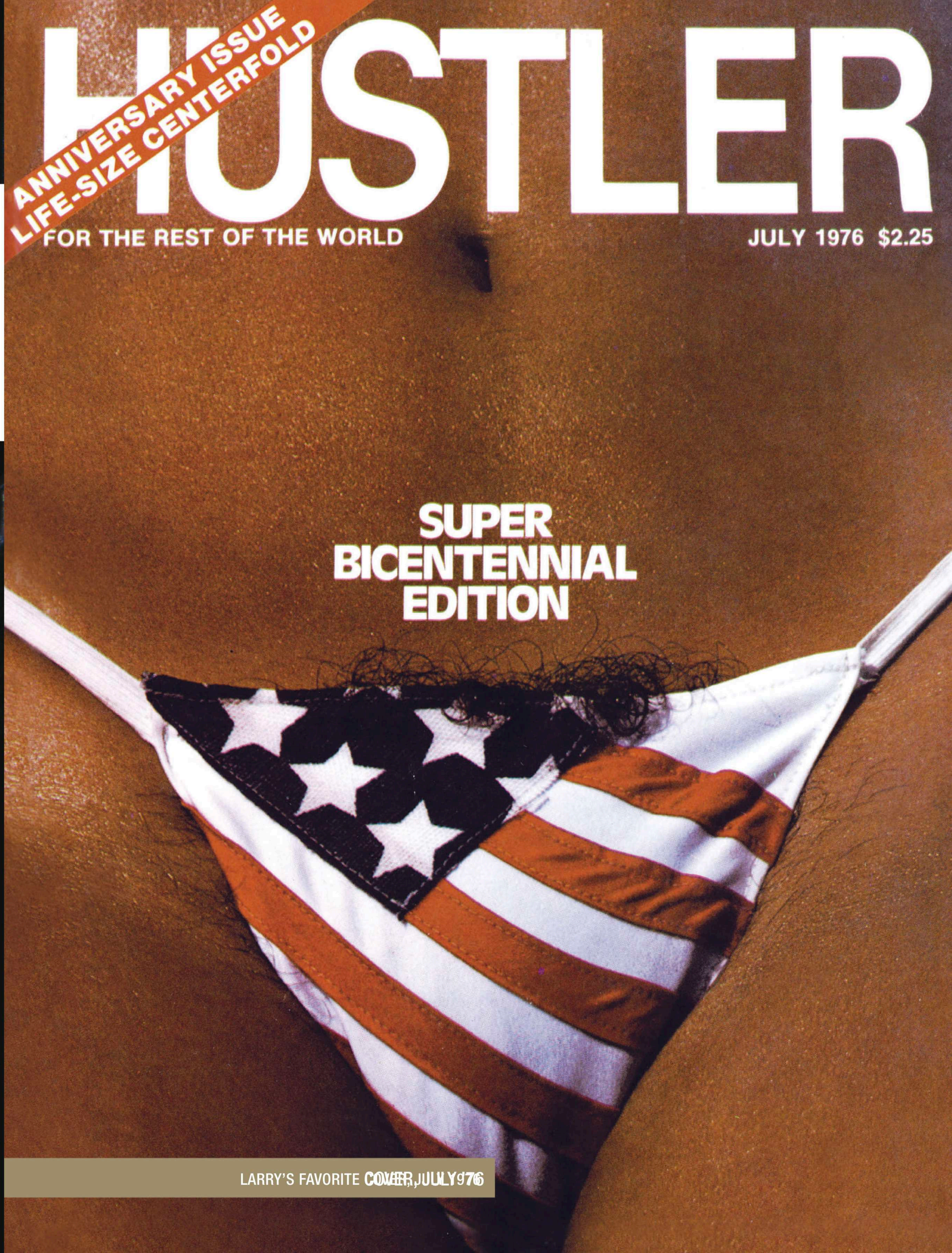


XXX 3
HUSTLER
VIDEO
100% WOODMAN
3

JAMES BAES

PHOTOGRAPHER

"Behind the lens, James was such a detail-oriented man, a true perfectionist. It was all about the eye, and James was so creative that Larry quickly knew he had found the right photographer for HUSTLER Magazine." **—LIZ FLYNT**



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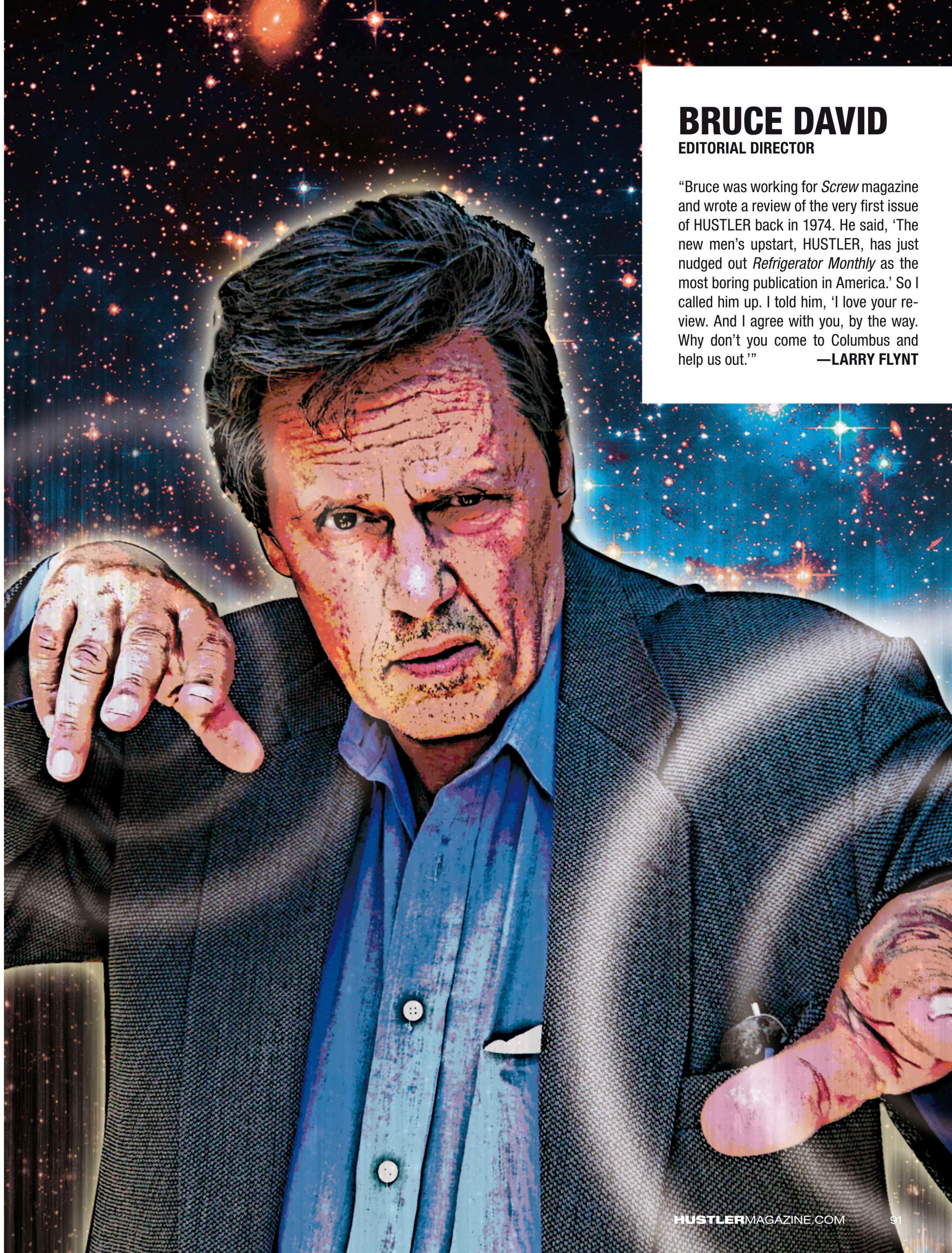


BRUCE DAVID

EDITORIAL DIRECTOR

"Bruce was working for *Screw* magazine and wrote a review of the very first issue of HUSTLER back in 1974. He said, 'The new men's upstart, HUSTLER, has just nudged out *Refrigerator Monthly* as the most boring publication in America.' So I called him up. I told him, 'I love your review. And I agree with you, by the way. Why don't you come to Columbus and help us out.'" **—LARRY FLYNT**

HUSTLER®

THE BEAVERS

Two score and eight years ago, as Americans celebrated this country's 200th birthday, Larry Flynt's brainchild publication introduced a visual feature that quickly became popular and legendary. To coax aspiring nude models from all walks of life, HUSTLER's July '76 second-anniversary issue made a monumental declaration: "HUSTLER, the magazine (to paraphrase Abraham Lincoln) of the readers, by the readers and for the readers, celebrates the Bicentennial with the HUSTLER *Beaver Hunt* amateur photo contest." Submissions poured in from wives, girlfriends, college students, office workers and any gal eager to be seen in all her glory. HUSTLER's "Think Pink" motto was exemplified by a nonstop array of unabashed exhibitionists showing off their bodies, especially that cozy crevice between their thighs.

Every Beaver's dream has been posing for a full-length pictorial, and we've rounded up a handful of hotties who made triumphant encores by garnering Beaver of the Year crowns. Aria Giovanni and Vicky Vette ultimately went on to superstardom in the adult industry. Andora was a quintessential Southern California girl next door. Melody Wylde and Kitty Quinn were top-notch camgirls. Skin-mag rookies from every state in the Union, the District of Columbia and a bevy of foreign nations have made *Beaver Hunt* the world's number-one amateur showcase. Thank you, ladies—one and all—for tantalizing our readers and bolstering the HUSTLER brand.

Aria's landslide victory in 2000's Beaver of the Year voting proved that the sultry beauty was riding a rocket to fame, launched by the readers of America's Magazine.

ARIA GIOVANNI
BEAVER OF THE YEAR
2000

EDITED BY
MORGEN "TEX" HAGEN

ANDORA

BEAVER OF THE YEAR
2002

“My fantasy is going to a rock concert in a miniskirt with no panties and getting fucked from behind by a handsome stranger.”

VICKY VETTE

BEAVER OF THE YEAR
2003

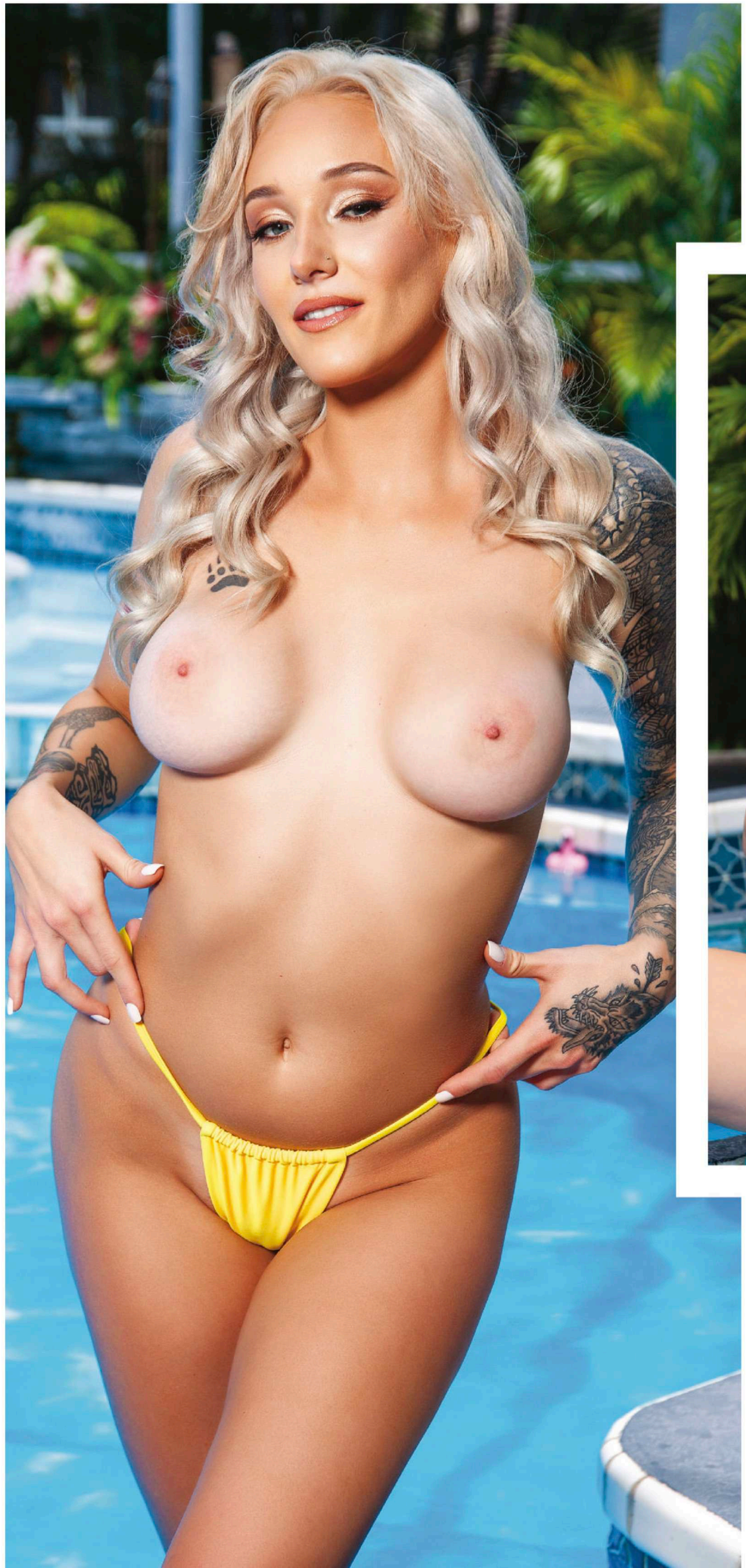
“Besides being a sex maniac, I’m basically a good girl. I have a lot of praise and thanks for HUSTLER. You guys really did change my life.”

MELODY WYLDE

BEAVER OF THE YEAR

2018

“When I heard the name, saw the sexy layouts and read the funny, uplifting articles, I knew I wanted to be a HUSTLER girl more than anything.”



KITTY QUINN

BEAVER OF THE YEAR

2021

“Being named Beaver of the Year, I felt like a total princess. Loved, appreciated and recognized. Today there’s nothing better than sitting and watching a movie that mentions HUSTLER. I get to perk up and say, ‘HUSTLER! I’m in HUSTLER Magazine!’”

MORGEN “TEX” HAGEN

***BEAVER HUNT* EDITOR**

If you’ve ever thumbed through a copy of HUSTLER, then you are no stranger to Beaver Hunt*, a staple of the magazine since 1976. Morgen “Tex” Hagen has lovingly curated the amateur-nude section for nearly two decades. But reader-submitted pussy pics are only the tip of the proverbial iceberg—Tex’s tale of toil dates back to the days of Columbus (Ohio, that is) and a rejection letter that would propel him to his higher calling.*

HUSTLER: You are an O.G. HUSTLER editor from the heady days of Columbus, Ohio. Getting your foot in the door, however, was a mix of perseverance and “right place, right time.” Care to elaborate?

MORGEN “TEX” HAGEN: I managed to get my foot in the door at HUSTLER despite what its personnel director wrote to me on October 4, 1976. Before the pandemic had us working from home, his courteous rejection letter looked over my shoulder at the office: “Permit me to thank you for your interest and to wish you much success in your future endeavors.” By April 1977, my “future endeavors” were defined: I was hired as a temp until HUSTLER’s move from Columbus to Southern California the following January. When a copy editor witnessed a woman drowning during his lunch break, he abruptly resigned, and I was invited to fill his shoes.

Good Lord! So what do you recall about meeting Larry for the first time?

During lunchtime at the Columbus offices, a local TV news crew wanted to interview Larry. Looking for people to sit at some art director desks, Larry stepped into my digs. When I got up, he noticed that I had about 25 stitches in my upper lip from a hockey injury I’d sustained the previous night and subsequently told me I wouldn’t be needed for the evening news.

Were you editing *Beaver Hunt* from the get-go?

When I first started working for Larry Flynt Publications, I was an editorial assistant, then copy editor, copy chief and eventually managing editor. I looked over every page of the mag in some capacity. They made me the editor of *Beaver Hunt* in 2004, after running *HUSTLER Busty Beauties* since 1988.

Nothing says dedication like moving from Ohio to California for your job. Was this an easy decision for you?

It was a no-brainer for a number of reasons. I had a tough time finding work after a stint at *The Current Digest of the Soviet Press*, where I had been proofreading and later editing Russian-to-English texts. I was eventually laid off following some funding cuts. HUSTLER was a viable job. Plus, it was friggin’ winter in Ohio, and the time was right to forge ahead. When the plane took off, Columbus was getting slammed by the epic blizzard of ’78 and the Dallas Cowboys were on their way to winning a Super Bowl.

In 2014 you penned an article about your time as *Beaver Hunt* Editor. How was being “a low-profile staffer at a high-profile publication” your salvation?

Can a lapsed Methodist find salvation? I am a workaholic, which can partly be attributed to my Norwegian ancestry, but more so to being gainfully employed and truly digging what I was doing. The work was never dull, not for a moment, and I take pride in doing the best job possible.

Being the *Beaver Hunt* editor, you must have some crazy stories about amateur submissions that got a little bizarre. Any stories spring to mind?

I can’t recall any *bizarre* submissions, but how many guys have jobs that entail interacting—at least via snail mail, telephone and email—with a plethora of dreamboats, exhibitionists and nymphomaniacs?

Aria Giovanni, Vicky Vette, Cherry Ferretti, Aryana—all *Beaver Hunt* alumni who went on to XXX fame. What starlets have crossed your desk in recent years?

The porn scene has been evolving. Now many Beavers are content to make names for themselves via social media and platforms like OnlyFans. Some recent notables in that regard are Fanny Limones, Anna Tame, Ariel Ganja, Gigi Gates, Vee and Little Puck.

I found a photo on HUSTLERMAGAZINE.com of you and Larry Flynt wearing hockey jerseys. What’s the story here, because I’m 99.9% certain Larry did *not* play hockey.

Back in the day, HUSTLER sponsored the amateur hockey team I played on: the HUSTLER Beavers. We had a #1 jersey made for Larry, and he was wearing it for the team picture published in the October 1986 edition.

I was today years old when I found out that you have a cameo appearance in *The People vs. Larry Flynt*! Tell us, where do you pop up in this modern classic?

Appearing in the film was kinda neat, and I wasn’t the only staffer cast as an extra. Before it went into production, Larry brought Woody Harrelson to meet me in my office. Wearing a brown sports jacket, I am in the scene in which Larry—on a speakerphone—fires a bunch of editors while confined at a correctional facility. I remember when that happened in real life. Later in the flick, Larry and Althea show up, and I’m part of the group welcoming them back. I’m next to Crispin Glover, aka George McFly from *Back to the Future.*

What’s the deal with your nickname, “Tex”? Did you used to wear a ten-gallon cowboy hat around the office?

No Stetson, just a Cowboys ball cap. But I often wear boots, I drive an ’88 Ford pickup truck, and Dallas has long been my adopted home. I attended Southern Methodist University—definitely not a bastion for aspiring smutsters—plus, I once had a phone number that spelled out “Tex Novo.” I told this to a girl in L.A. back in 1990, and she started calling me Tex. It seemed apropos, and the moniker stuck. Our relationship didn’t.

> “CONTROVERSY WAS LARRY C. FLYNT’S UNOFFICIAL MIDDLE NAME—OFFICIALLY IT WAS CLAXTON—WHILE HIS MORTAL ENEMY WAS HYPOCRISY.”

All right, let’s get down to brass tacks: I want to know about the parties and the orgies. Give us a snapshot of HUSTLER in its debauchery era.

If there were orgies, no one invited me. I heard rumors about some editors snorting coke at their desks. Not my cup of tea. I was content to chew Red Man tobacco.

Can you tell us about Althea? For so many people, myself included, our only point of reference is Courtney Love’s portrayal in *The People vs. Larry Flynt*.

Courtney nailed the role. Althea was a firecracker who definitely loved Larry and the magazine. She knew what readers liked, especially when it came to the feature models.

You shot the shit with Timothy Leary and played poker with Dennis Hopper—both icons who shaped the zeitgeist. What if I suggested that *Beaver Hunt* was just as impactful?

Then you may just be *Beaver Hunt*’s most ardent fan. It certainly helped cement the word *beaver* in the American sexual lexicon—think of the scene in *Naked Gun* when Frank Drebin utters, “Nice beaver!” Of course, back in the glory days, most amateurs sported bush. Hairy snatches seem to be making a comeback, although I am partial to baldies myself.

In a 2012 interview, actor Danny Trejo perfectly sums up the timeless popularity of *Beaver Hunt*: “I remember when HUSTLER first came out, I used to love *Beaver Hunt*. Those models are just people you meet on the street. Not a lot of airbrushing going on there. It’s just like, ‘Here I am!’” How would you describe *Beaver Hunt* and its everlasting appeal?

Beaver Hunt is a haven for voyeurs and the proverbial girl next door. For the most part, they are approachable. Almost every Beaver hoped to be a centerfold or covergirl, but even those who didn’t quite fit the bill still basked in the spotlight. Quite a few confided that it helped bolster their self-confidence.

What did you love about Larry? What kept you at the magazine for 47 years?

Larry C. Flynt set out to publish a magazine that would knock the socks off its rivals. He built an empire thanks to his brainstorm. Controversy was Larry’s unofficial middle name—officially it was Claxton—while his mortal enemy was hypocrisy. There are many reasons I stuck it out as long as I have; I respected and admired Larry and was extremely grateful for the opportunity to pitch in where I could. I worked hard, I gave a shit and was recognized for my talent, dedication and loyalty. I’ve been a magazine editor since 1969, and I never want to stop being one.

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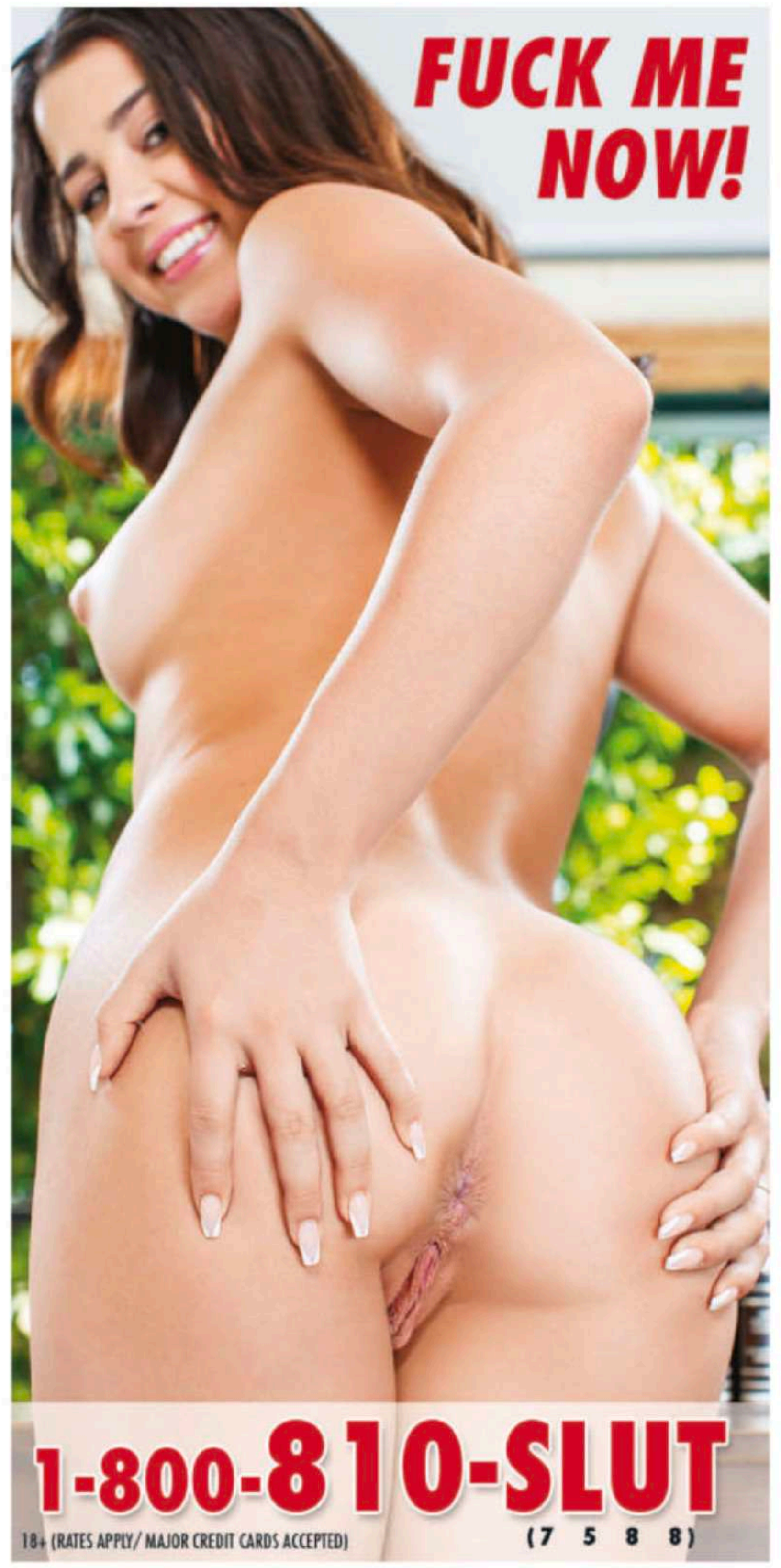

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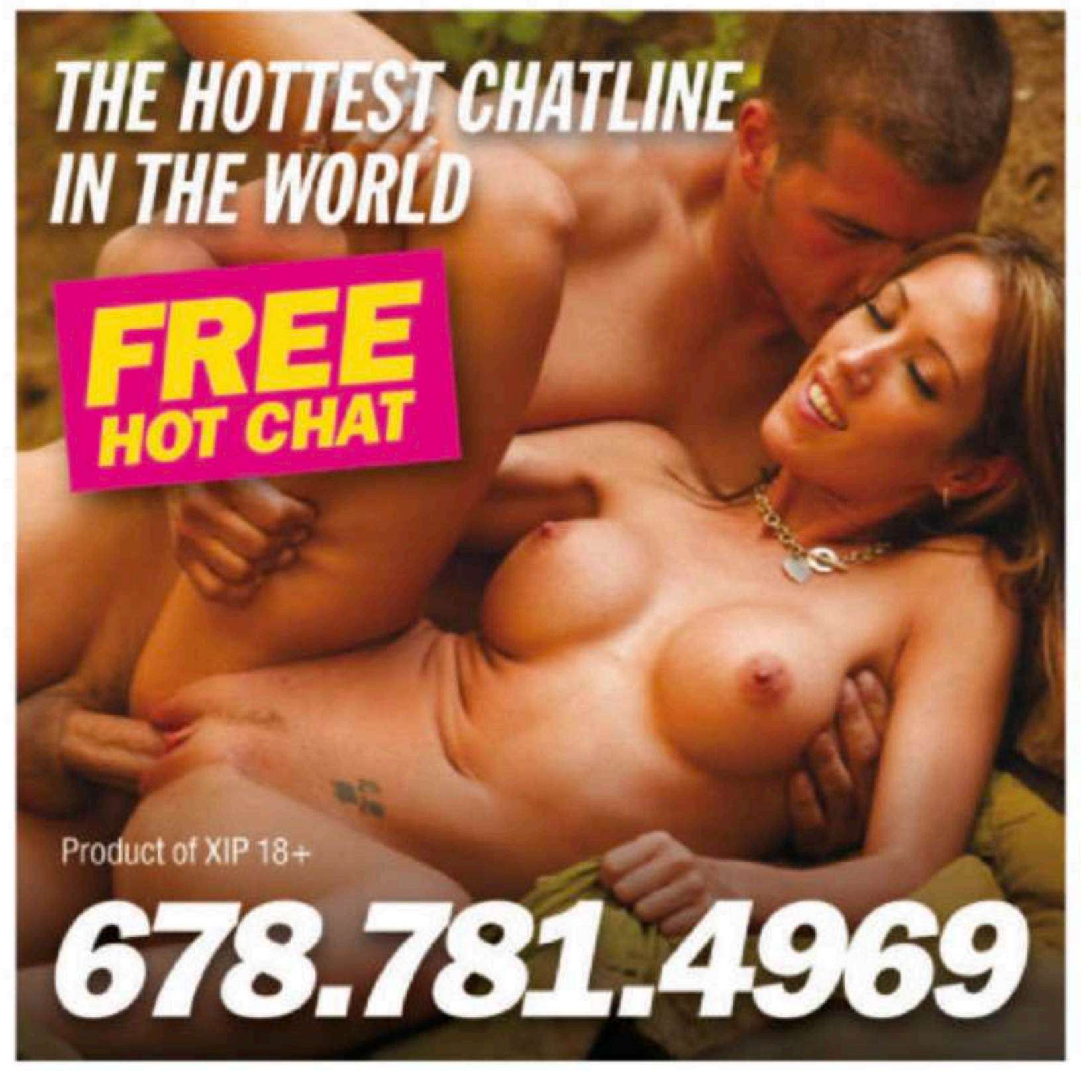
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